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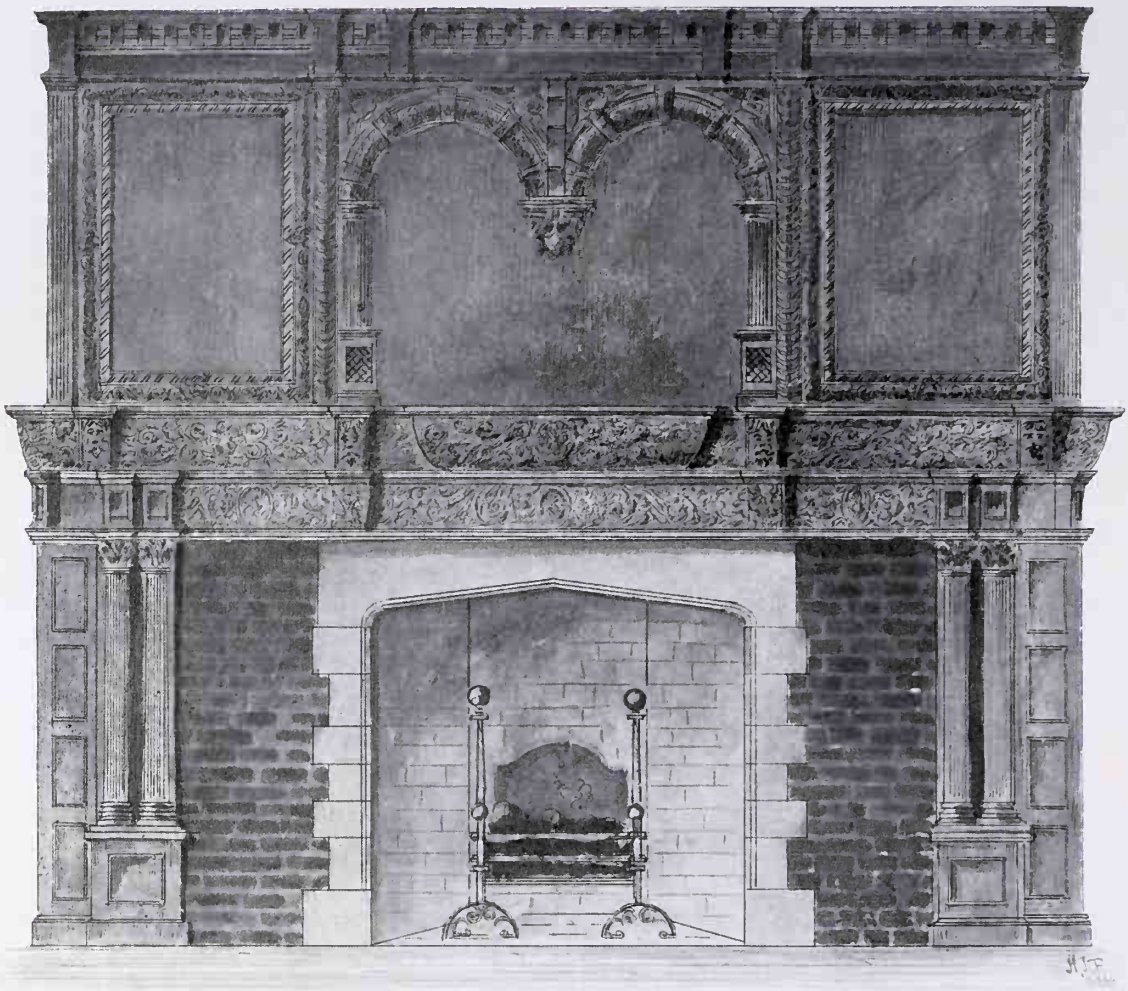

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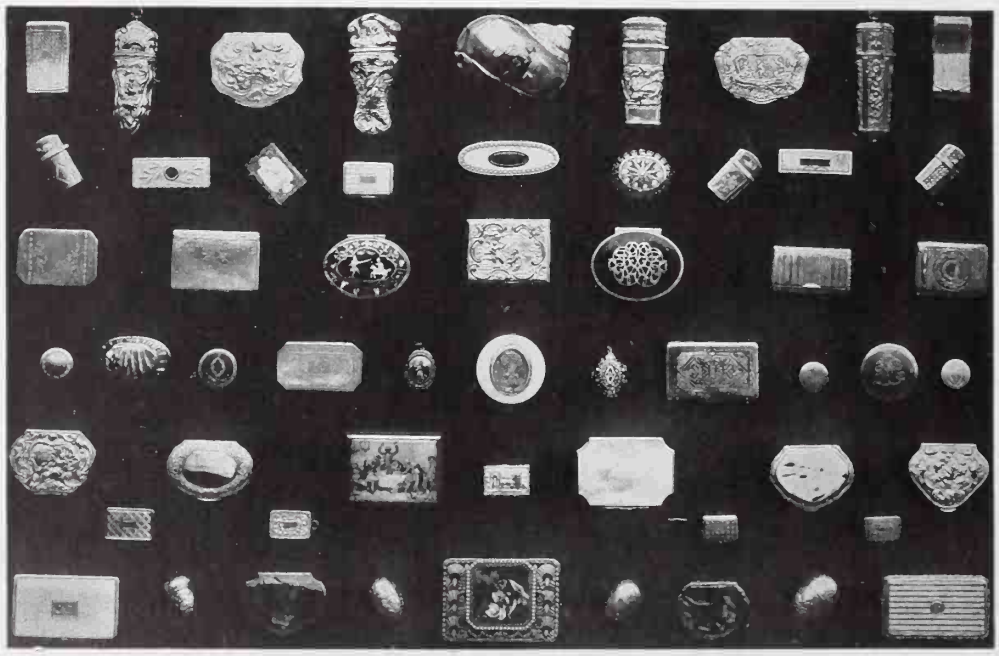

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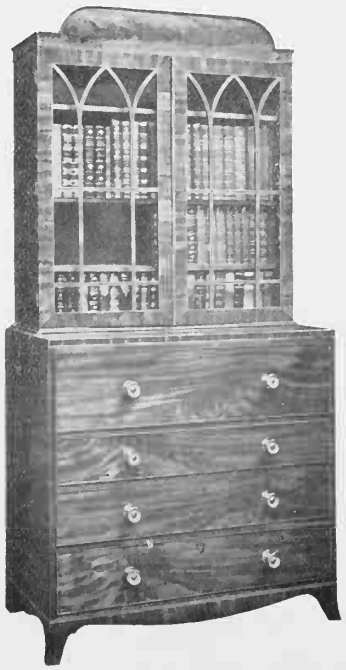

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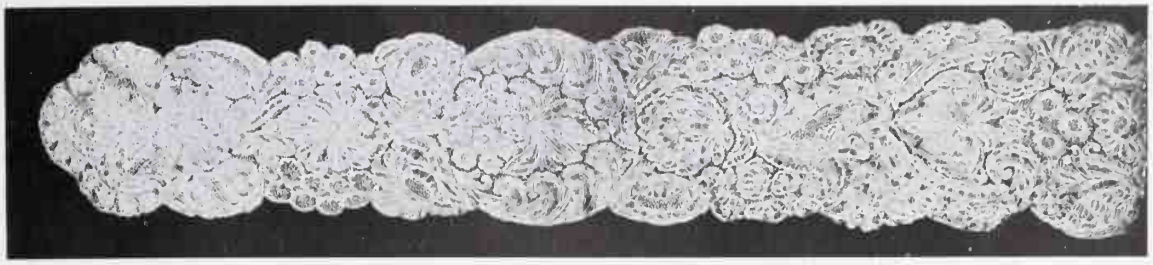

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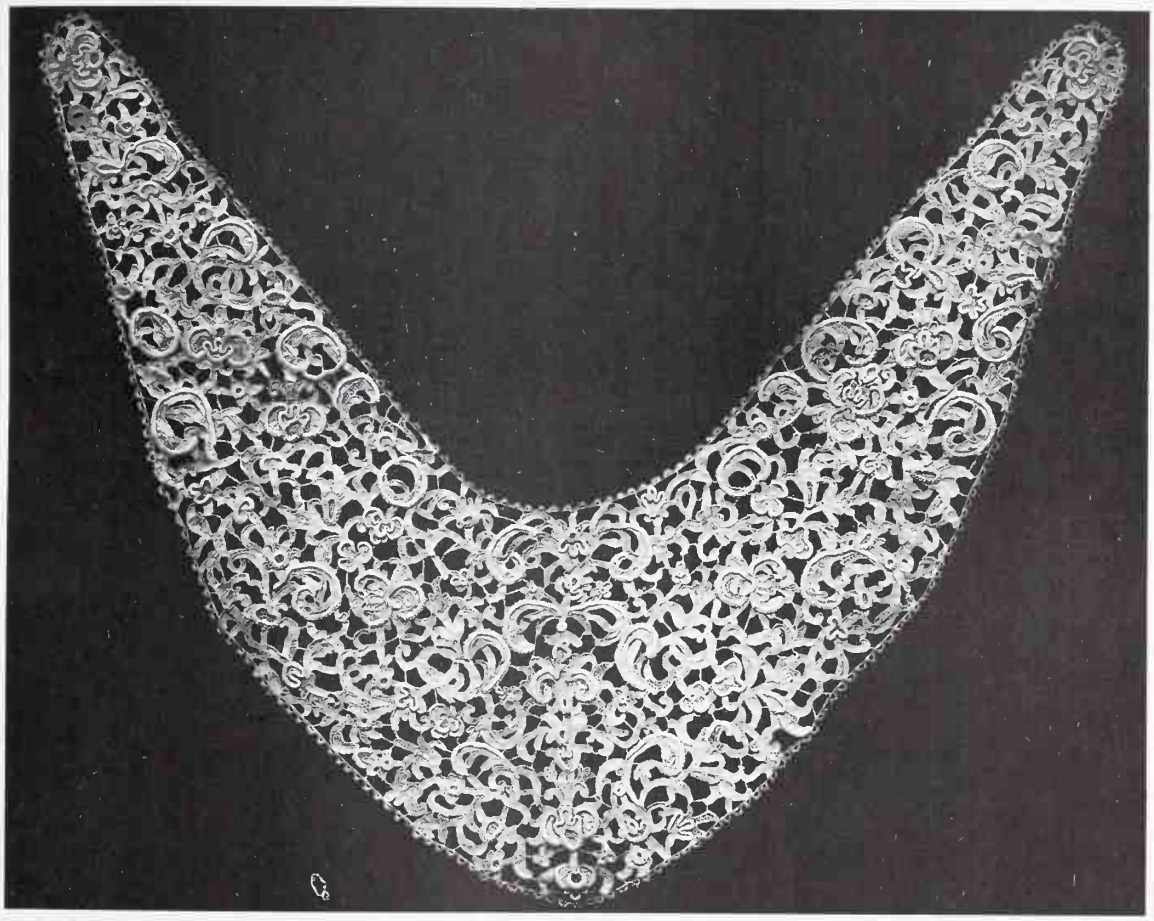

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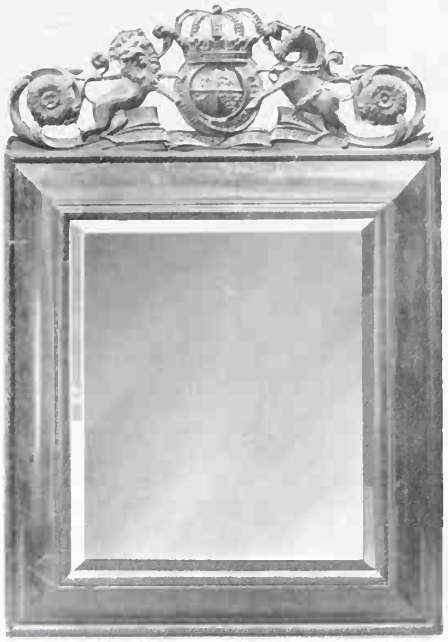

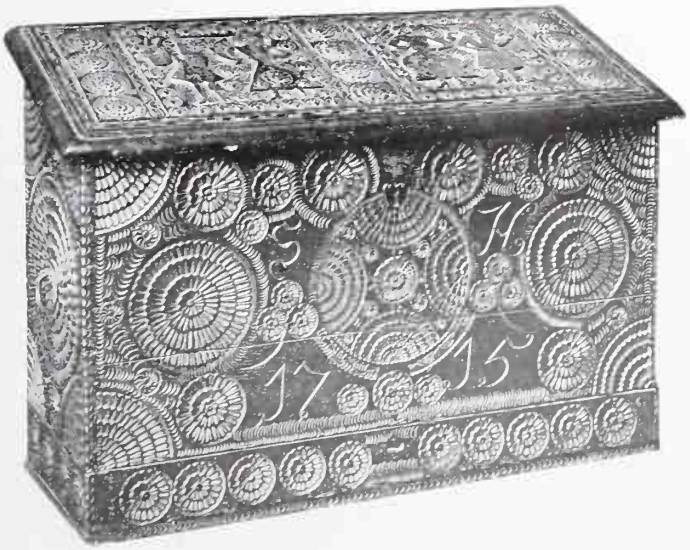

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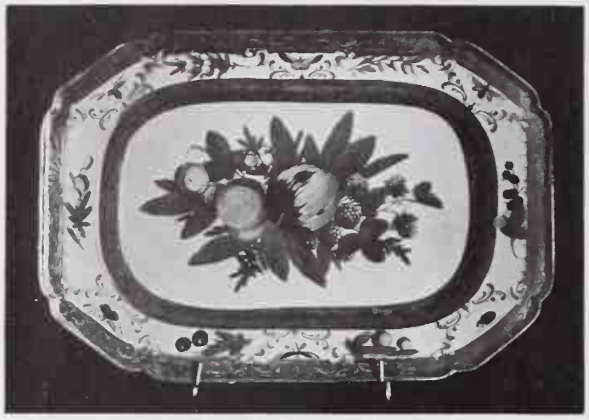

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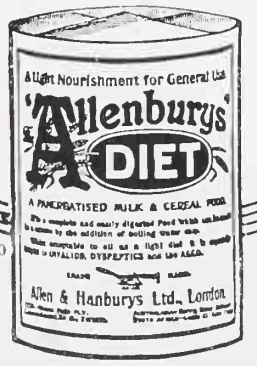

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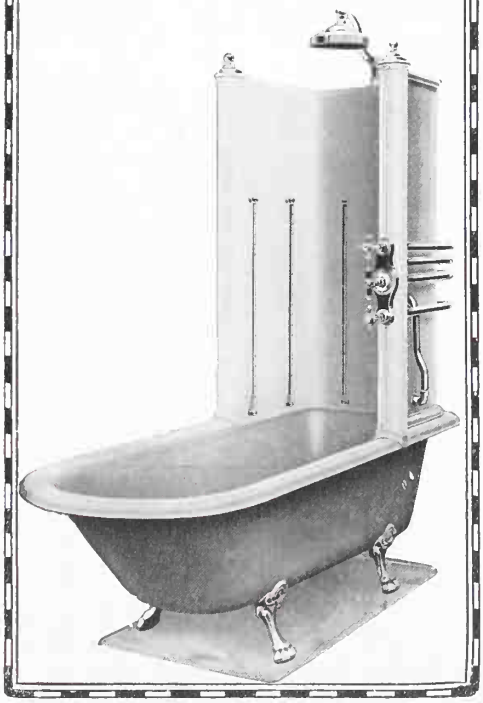

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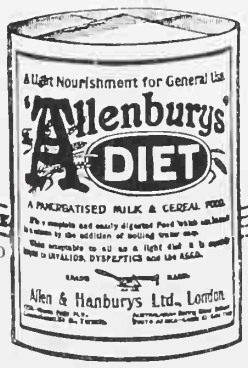

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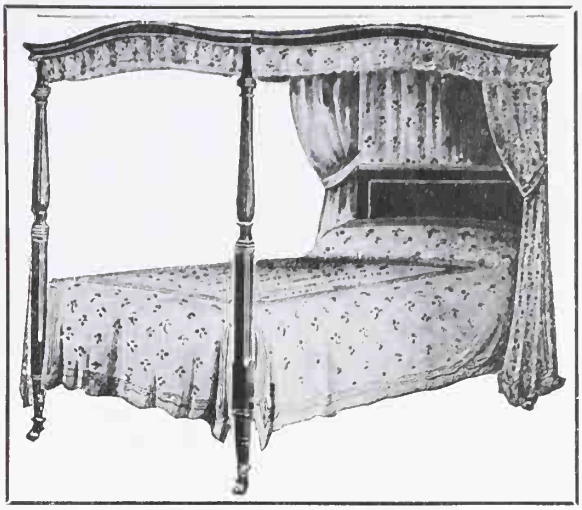

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Pictures

The Miniatures of Shakespeare

By M. H. Spielmann, F.S.A.

[*The Tercentenary of the death of William Shakespeare is an occasion of such superlative significance for the British race, and, in but slightly less degree, for the whole civilised world, that it cannot be passed by* The Connoisseur *without homage such as is proper with due regard to the scope of this Magazine. We therefore resume our articles from the pen of Mr. M. H. Spielmann, F.S.A., on the portraits of the poet—portraits which, though only conjectural, are nevertheless to be regarded, by reason of their attribution and of the tradition attached to many of them, as so many tributes to the genius of the Greatest Englishman.*

We have already set before our readers certain of the lesser known miniatures: the Mackey and Glen miniatures (both of the Janssen type); and the Welbeck Abbey miniature (incorrectly called the King James I. type). We now proceed with the principal remaining works of the same class, reserving those by Ozias Humphry, R.A., and one or two others, for future discussion.]

The "Hilliard" or "Somerville" Miniature of Shakespeare.

A romantic history has added to the interest with which the "Somerville" miniature has been regarded for well-nigh a century past. This miniature has been engraved on several occasions, but it has now for the first time been photographed for publication, and is here set before the reader in order that he may judge of it as it really is, and may correct the impression he may have formed of it from one or other of the engravings. The best of these engravings have been spoken of with enthusiasm by Mr. Parker Norris for their truth and excellence;* but it is clear that, as was habitual with that writer, he had not seen the original on which he commented. For permission to reproduce the little portrait I am indebted to the kindness and courtesy of the late Lord and the Lady Northcote.

No. I.—The "Hilliard" or "Somerville" miniature of Shakespeare from the original in the possession of the Lady Northcote by special permission [copyright]

When James Boaden first saw the miniature he at once declared it to be by the master, Nicholas Hilliard; and it is far from unlikely that in this instance he was correct in his judgment, or rather in his ready acceptance of the judgment of others. It has the absence of positive shadows, the fairness of tone, and the rather effeminate touch characteristic of many of Hilliard's works: and though some have thought that the hand of Isaac Oliver may be recognised in it, there is little or nothing in it, it seems to me, to justify the belief. The oval measures $1\frac{3}{4}$ in., full, by $1\frac{3}{8}$ in. The black, beady eyes seem to have been re-touched both in the pupils and in the whites; and the pleated falling collar has also had the attention of the judicious restorer. This, as well as the blackish-grey embroidered doublet and the background, is painted in body-colour. The straw-coloured hair, carefully painted, is brushed up, and, be it observed,

* See J. Parker Norris, *The Portraits of Shakespeare*. Philadelphia, 1885, p. 186.

does not take the shape of a formal curl or top-knot such as is shown by all the engravers, whereby every writer on this portrait has been betrayed into ill-grounded criticism. The moustache, combed up and outwards, and small "stiletto" beard are yellower than the rest of the hair. How far this agrees with the colour in its pristine condition it is impossible to say, but it is certain that some of the colour in this delicate little limning has flown during the three centuries of its existence—doubtless owing to the modelling of the face having been done, as was frequent in the early days of miniature-painting, in delicate grey and pale pink. The nose, contrary to the rendering of the engravings, is slightly aquiline and pendent, and, together with the drawing of the eyes and eyebrows, closely resembles Hilliard's rendering in two or three of his miniatures of Queen Elizabeth.* No ring appears in the ear. On a label written on the back of the case,† probably about the middle of the last century, is inscribed: *The Somerville Shakspere | By Hilliard | see Boa[den.] No. 2.* This historic miniature, as will presently be recounted, was acquired by the late Lord Northcote (then Sir Stafford Northcote) in 1897, when Dr. Lumsden Propert's collection was dispersed through the intermediary of the Fine Art Society.

That it was intended as a portrait of Shakespeare few will be disposed to agree. It is far more like John Torrentius of Amsterdam,‡ who, says Decamps, "painted admirably in small"—though it must be confessed that the Somerville portrait shows a meekness little suggestive of the profligate, violent, scandal-raising "free-thinker." It resembles even more Zuccaro's portrait of Sir John Trelawney (dated 1599).§ Another and more interesting suggestion, that John Pym was the sitter, I deal with later on. Hain Friswell declared that with its "pert, smug look" the Somerville miniature is "more like a petty courtier of the reign of James II. than a deep and thoughtful poet." In any case, its dissimilarity from any of the accepted portraits of the poet—radically though they differ among themselves—gives rise to a scepticism not unnatural in the circumstances, and yet a history is attributed to it which carries farther back than that of the vast majority of more or less accepted representations of Shakespeare.

It was first spoken of in print in the *Morning Post* of September 12th, 1818, when the following paragraph appeared: "An original portrait of Shakespeare has just been brought to light. It is painted in miniature in the style of Hilliard, a celebrated artist of the age, whose works are well known to connoisseurs, and from its spirit and truth it displays the hand of the master.* It has been shown to the President of the Royal Academy,† to Sir Thomas Lawrence,‡ Mr. Owen,§ Mr. Shee,‖ Mr. Thomson,¶ and other eminent judges, who all concur in pronouncing it to be an original portrait of the immortal Bard. It is now the property of Sir J. Bland Burgess [*sic*], to whom it has descended through his mother's family, and by mere accident it was lately discovered in an old cabinet formerly belonging to the Lady. It bears a general resemblance to the best busts of Shakespeare [!], but it differs from the Chandos oil picture, which has hitherto been considered as authentic, the miniature being painted with light coloured hair. It is set in gold, and enamelled in good taste."

This announcement evidently escaped Boaden's watchfulness, for he "was about to close his subject" [in 1824] when the miniature, the property of Sir James Bland Burges, Bart., was brought to him by James Boswell the younger, who died two years before Boaden's book was published.** Boaden, who says "it struck me to have been unquestionably painted by Hilliard, and to merit attentive examination," while admitting that the characteristics of the miniature "have nothing in them alien to the supposition that this may be Shakespeare," rejected its claims as a Shakespeare portrait. This appears to have been through a misinterpretation of Sir James's allusion, in the letter that follows, to Shakespeare's retirement, on account of which he found that the hair-grown scalp would not fit in with the date—about the year 1614—

* As, for example, in the example in the Victoria and Albert Museum.

† A. Wivell stated in the *Supplement* to his *Inquiry* (1827) that he was informed by Thomas Phillips, R.A., who with the younger Boswell [see later] examined together with him the back of the miniature when it was removed from its case, that he had found "no writing to lead them to any proof of its originality."

‡ 1589–1640. See his portrait, engraved by Worthington, in Walpole's *Anecdotes*, vol. i., opp. p. 344, Wornum's edition.

§ Shown in the National Portrait Exhibition, 1866, No. 232.

* Its suggested authorship, it will be seen, was no discovery of Boaden's.

† Benjamin West, P.R.A., 1792–1820.

‡ Succeeded West as P.R.A., 1820–1830.

§ William Owen, R.A. [*b.* 1769, *d.* 1825].

‖ Sir Martin Archer Shee, P.R.A., 1830–1850.

¶ Henry Thomson, R.A. [Keeper, R.A., 1825–1827].

** James Boswell the younger, 1778–1822. He was Commissioner of Bankrupts, and a man of considerable Shakespearean erudition, who on Edmond Malone's death completed that commentator's second edition of his Shakespeare, and edited the third Variorum edition (1821).

when Shakespeare temporarily retired.* Boswell took a different view, and, upon the advice of Sir Thomas Lawrence, accepted the portrait as a genuine Shakespeare, and had it engraved as a frontispiece to the second volume of Malone's Variorum edition of 1821, to the editorship of which he had succeeded, as recounted below (see note).

It is now time to refer to Sir James Bland Burges's own—the authoritative—account which was written to James Boswell just three months before the *Morning Post* got wind of it:—

"Lower Brook-street,
"26 *June*, 1818.

"Dear Boswell,

"I send you the history of my portrait of Shakspeare, which I apprehend will leave no reason to doubt of its authenticity.

"Mr. Somerville of Edstone, near Stratford-upon-Avon, ancestor of Somerville, author of the Chace, &c. lived in habits of intimacy with Shakspeare, particularly after his retirement from the stage, and had this portrait painted, which, as you will perceive, was richly set,† and was carefully preserved by his descendants, till it came to the hands of his grandson, the poet, who dying in 1742, without issue, left his estates to my grandfather, Lord Somerville, and gave this miniature to my mother. She valued it very highly, as well for the sake of the donor, as for that of the great genius of which it was representative; and I well remember that, when I was a boy, its production was not unfrequently a very acceptable reward of my good behaviour. After my mother's death, I sought in vain for this and some other family relics, and at length had abandoned all hope of ever finding them; when chance most unexpectedly restored them to me about ten days ago, in consequence of opening a bureau which had belonged to my mother, in a private drawer of which, this and the other missing things were found.

"Believe me to be,
"Dear Boswell,
"Yours most truly,
"J. B. Burges."

A few points in this letter require attention and elucidation, but that the main contention will ever be satisfactorily settled is more than doubtful. It was natural enough that the miniature should have been left by Somerville the poet to Sir J. B. Burges's mother, Anne Wichnour Somerville (elder daughter of James, thirteenth Lord Somerville), inasmuch as she was his god-daughter, and, it is said, is so mentioned in his will, proved September 3rd, 1742. We have here sufficient reason, says Mr. Geo. Will. Campbell,* why she rather than her brothers should have received this "heirloom" of the Somervilles of Edstone.†

It has been pointed out that Somerville (or Somervile) of Edstone must have been at least twenty years younger than Shakespeare, and that therefore Shakespeare's friend, if such indeed he was, must have been the poet's great-great-grandfather, who was about the same age as Shakespeare, and died in the same year.‡ This William, or Sir William, Somerville was the younger brother of John Somerville, of Edstone, who, with Edward Arden, his brother-in-law, was condemned for attempted assassination of Queen Elizabeth, and hanged in 1583. "It has often been pointed out that the attainder and execution of Arden" [Edward Arden, who was probably innocent], "the head of Shakespeare's mother's family, appears to have completed the ruin of John Shakespeare's fortunes; so that, besides neighbourhood, there was the bond of a common misfortune and some relationship of marriage, however distant, between the Somervilles and the Shakespeares. Shakespeare's hatred of Sir Thomas Lucy may have arisen from the knight's forward part in obtaining the conviction of Arden and Somerville." §

This is all very well, and pleasingly conjectural, but recent researches have disproved any connection between the alleged traitorous Arden and the family of Shakespeare's mother. ‖ This portion of the popular story, therefore, falls to the ground.

Sir James Bland Burges, the first baronet and descendant of Colonel Roger Burges (the Royalist who made claim to being the only soldier that ever beat Oliver Cromwell, repulsing him at Faringdon), was Under-Secretary for Foreign Affairs, and in 1795 Knight-Marshal of His Majesty's Household. He assumed the surname of Lamb in 1821, three years before his death. He was not only an influential man of affairs, but an aristocratic author,¶ and his

* Boaden curiously points out (pp. 129, 130) that all the chief portraits agree at least in baldness. This is scarcely true; but it depends, of course, on the particular significance we apply to the word "chief."

† The rich setting has long since disappeared.

* See *Notes and Queries*, 8, viii., 1895, pp. 152, 153.

† Edstone, it may be mentioned, is only six miles from Stratford.

‡ See the Somerville pedigrees in *The Visitation of Warwickshire*, 1619, and Dugdale's *Warwickshire*.

§ See G. W. Campbell, *Notes and Queries*, 1895.

‖ See *Dictionary of National Biography*, vol. ii., p. 74.

¶ He had published, in 1796, *The Birth and Triumph of Love, a Poem*, with fine plates from the designs of the Princess Elizabeth; as well as his *Dramas*, in 1817; and in 1819 his

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ipse dixit was accordingly accepted without question by the deferential Boaden. "It would have been merely rude," he naïvely remarks, "to ask for more particulars as to this transmission of the picture than Sir James has been pleased to give." As to the authority, therefore, of the wholly unsupported statement that Mr. Somerville, of Edstone, had the portrait painted, we have no evidence whatever. We have no proof that there ever was even a tradition on the subject, or that Somerville, the poet, held the miniature in special reverence. It is more than strange that the author of *The Fortune Hunter*, and the hearty, garrulous friend of Shenstone, should have said no single word of this literary, historic, and artistic treasure, if he really believed it to represent Shakespeare; and, stranger still, that Shenstone, if such a word had been spoken, should have failed to record it. William Somerville (1675–1742) dedicated his burlesque *Hobbinol* to Hogarth. Now Hogarth was a devotee of Shakespeare, and is said to have presented to David Garrick "the Shakespeare chair" with its medallion-portrait of his own carving set in the back;* yet not a word of it ever came from Hogarth either, or from his biographers. This is the more curious as the discussion over the authenticity of Shakespeare portraits in his day could hardly have escaped the ears of Somerville. Why did not he or some one of his friends disclose the existence of so important a work at that very moment in his possession?

It will be recognised, therefore, that Sir James Bland Burges's apprehension that the history of the portrait "will leave no reason to doubt of its authenticity" is a hope altogether vain: and yet we have Mr. John Malone, a descendant of the learned man who was perhaps the best Shakespearean "Variorum" editor, writing in 1895: "The history of this miniature entitles it to be considered the only life portrait of Shakespeare of which we have knowledge"!* Thus, by claiming too much, as is common with the "blind believers on trust" in portraits and everything else, an antagonism is raised in the judicial-minded not altogether fair to the subject of inquiry.

There is no reason why Hilliard should not have painted Shakespeare. He did not die until three years after the poet had been laid to rest. As he was born in 1537,† and as the sitter represented was about thirty years of age (with the hair on the head Shakespeare could hardly have been more), Hilliard had not passed his fifty-seventh year in the year 1594, and was working for many years after that. He founded himself, as he tells us himself, on Holbein (whose miniatures, done in his later years, are as amazing as any of his earlier paintings): "Holbein's manner of limning I have ever imitated, and hold it for the best."‡ Dr. Donne, in *The Storm* (1597),§ paid his now hackneyed tribute to Hilliard:—

> ". . . a hand or eye
> By Hilliard drawn, is worth a history
> By a worse painter made" ‖ —

and it has been suggested that Shakespeare makes allusion to the artist in Bassano's speech uttered as he gazes at Portia's miniature:—

> "What demi-god
> Hath come so near creation? Move these eyes?
> Here in her hairs
> The painter plays the spider; and hath woven
> A golden mesh t'entrap the hearts of men,
> Faster than gnats in cobwebs: but her eyes,—
> How could he see to do them?" ¶

How the miniature ever emerged from the keeping of the Lamb (Burges) family does not appear. When Wivell had it engraved in 1827, it had already left their possession, three years after Sir James's death, and only nine after the owner had expressed his deep reverence and affection for this treasured "heirloom." Its whereabouts from that date until 1862 was unknown. In the latter year the late Mr.

---

defence of Mr. Bellamy, entitled *Reasons in Favour of a New Translation of the Scriptures*, and especially *Richard the First* (1801), *The Dragon Knight* (1818), *The Exodiad* (1807–8). More curious is the fact that Burges wrote the prologue to W. H. Ireland's sham-Shakespeare play *Vortigern*. He had, no doubt, to bear some cutting rebuffs. There was a scathing doggerel Latin verse current which afforded Sir James scant pleasure:—

> "*Poetis nos laetamur tribus,*
> *Pye, Petro Pindar, parvo Pybus:*
> *Si ulterius ire pergis*
> *Adde his Sir James Bland Burges.*"

Which I may render thus:—

> "We rejoice in three poets, whom poets we call,
> There's Pye, Peter Pindar, and Pybus the Small;
> If more closely you peer, behold there emerges
> The still smaller poet, Sir James Bland Burges."

* Now in the possession of W. Burdett-Coutts, Esq., M.P.

* See *Notes and Queries*, August 3rd. 1895.

† Not 1547, as stated by Boaden, and, following him, by Mr. Parker Norris.

‡ Harleian MS. 6,000, in the British Museum. See Walpole's *Anecdotes*, vol. i., pp. 84 and 172.

§ See his *Poems*, 1643 and 1649.

‖ Dr. Donne's poetry did not find universal acceptance or applause. As Dr. Brown (1715–1766), in his *Essay on Satire*, puts it:—

> "'Twas then plain Donne in honest vengeance rose,
> His wit harmonious, but his rhyme was prose."

¶ *Merchant of Venice*, Act III., scene ii., lines 115–124.

Samuel Addington, the possessor and generous lender of a fine collection of engravings, pictures, and miniatures, placed the last-named section at the service of the extensive "Special Exhibition of Works of Art" promoted at South Kensington by the Science and Art Department, and among them, No. 1,904, was the Hilliard miniature. To the exhibition of portrait miniatures, organised at the same place, three years later, Mr. Addington again lent a large group of miniatures, but this Hilliard was not then among them. In 1883 his miniatures and prints were sold at Christie's (the pictures not being disposed of until after his death in 1886), and the Shakespeare passed into the collection of Dr. Lumsden Propert, from which, as already stated, it was purchased (for £147 10s.) by Sir Stafford Northcote,* who presented it to his wife. When Lord Northcote was appointed Governor-General of the Australian Commonwealth in 1899, Lady Northcote yielded to persuasion and had the collection of miniatures sent out to her from London to be placed on exhibition for the delight and instruction of the public, thus affording an opportunity, never before enjoyed by Australia, of seeing in masterpieces of the art of miniature-painting the portraits of the ancestors of their race. The appreciation of the public took every one by surprise. Every day long *queues* waited at the doors, and during the hours of exhibition filed slowly in almost devotional respect before the cases; and when, at the close of Lord Northcote's term of office in 1903, the collection had to be withdrawn, the popularity of the little exhibition was still at its height. Among all the examples shown, the Hilliard Shakespeare made perhaps the greatest impression, appealing powerfully, as was natural, to the general public, but with special force to the students and lovers of the poet, to whom by name it was already familiar.

No. II.—THE "HILLIARD" MINIATURE OF SHAKESPEARE ENGRAVED BY B. HOLL (AFTER THE PLATE BY J. S. AGAR, 1821–1822) FOR A. WIVELL'S "INQUIRY," 1827

In London the "Somerville Shakespeare" miniature has been publicly seen on four occasions—at the special exhibition of works of art at South Kensington Exhibition in 1862; at the Miniature Exhibition of the Burlington Fine Arts Club in 1889 (No. 32); at the Tudor Exhibition at the New Gallery in 1890 (No. 1,134); and at the Fine Art Society in 1897, when the whole Lumsden Propert collection was on view. It has always been exhibited as a Hilliard, and, as far as I am aware, the attribution has never been challenged.

The serious engravings from the miniature are four in number. The first is that by John Samuel Agar, dated 1822 (although it served as frontispiece to the second volume (*Prolegomena*) of the 1821 Variorum edition). The second, after Agar, the miniature by B. Holl, on the whole a capital little performance in stipple, done for Wivell's *Inquiry*, published in 1827. Both of these are of the size of the original. The third is by T. W. Harland, also the "mixed manner" stipple, reinforced by line, for the 1840 edition of the same book, and published by Charles Knight, but it has been enlarged from $1\frac{3}{4}$ in. high to $3\frac{5}{8}$ in. in height, without a word of explanation. It was issued as an "appendix" to Henry Stebbings's edition of Shakespeare (*Virtue*, N.D. [1845–1851]). This plate was reproduced in facsimile, but it was still further enlarged, also without notice, to $5\frac{1}{4}$ in. in height, for Mr. Parker Norris's *Portraits of Shakespeare* (1885). It was exquisitely engraved, in stipple and line, by Geoffroy, in the frontispiece (with eight other heads of Shakespeare) for Baudry's Paris edition, but about half the size of the original and sadly altered in

* Afterwards Lord Northcote, C.B., G.C.I.E., G.C.M.G. (1846–1911).

aspect and expression. Hain Friswell,* misquoting from Wivell, speaks of another engraving by Rhodes; this is an error, as the plate in question is from Thurston's frontispiece—an independent and rather fantastic design with a portrait based on the Stratford bust and the Chandos painting, and published by Tegg in 1816. The miniature was also engraved on wood, but roughly, in the *Illustrated London News* in 1863, by Moore and Williamson.

No. III.—THE "HILLIARD" MINIATURE OF SHAKESPEARE ENGRAVED BY T. W. HARLAND IN THIS ENLARGED SIZE, AND PUBLISHED BY CHARLES KNIGHT, 1840

If the Hilliard miniature is not a portrait ofShakespeare, whom does it represent? It has been suggested to me by Mr. Walter Faxon (of the Agassiz Museum, Cambridge, Mass., U.S.A.), with great show of reason and some likelihood, that it was none other than John Pym, the parliamentary statesman. The portraits of him attributed to Robert Walker, Edward Bower, Samuel Cooper, and Janssen are well known through the engravings by Houbraken, Glover, Chambers, George Courbould, and others. That done by Courbould for Walmesley's *Physiognomical Portraits* (1822–23) I reproduce here, as it affords the best comparison with the miniature. The resemblance is striking enough to lend some colour to the belief. But could Hilliard have painted Cromwell's stalwart lieutenant? It is conceivable, but hardly probable, for such a portrait would scarcely have been undertaken before Pym's first election to parliament in 1614, when, at the age of thirty, he won his seat as member for Colne. Now at that time Hilliard, who had five more years to live, was not less than seventy-seven. On the other hand, one must not forget that in the Montagu House collection there is a miniature by Hilliard of a gentleman dated 1612. The Somerville "Shakespeare" may conceivably therefore be from Hilliard's hand, and the question remains an open one.

No. IV.—THE "HILLIARD" MINIATURE ENGRAVED BY GEOFFROY FOR BAUDRY'S PARIS EDITION OF SHAKESPEARE

Of Dr. John Donne the elder, to whom reference has here been made, a portrait engraved by Droeshout appeared in the 1633 edition of his *Devil's Dvell*—a sort of link with Shakespeare. I here add his portrait as re-engraved by H. Meyer for Seeley in 1828, not

* *Life Portraits of William Shakspeare*, p. 115.

No. V.—JOHN PYM ENGRAVED IN 1821 BY GEORGE CORBOULD FOR WALMESLEY'S "PHYSIOGNOMICAL PORTRAITS" (1822-23) FROM THE PAINTING BY ROBERT WALKER FOR COMPARISON WITH THE HILLIARD MINIATURE

so much because his testimony to Hilliard's talent has just been cited as because his head clearly formed the basis of the widely notorious fake known as "the Dunford portrait of Shakespeare" (superbly engraved in mezzotint by Charles Turner, and therefore invested with a factitious importance), of which the amusing story will in due course be told.

Or have we here the man of the "Aston-Cantlow portrait"?

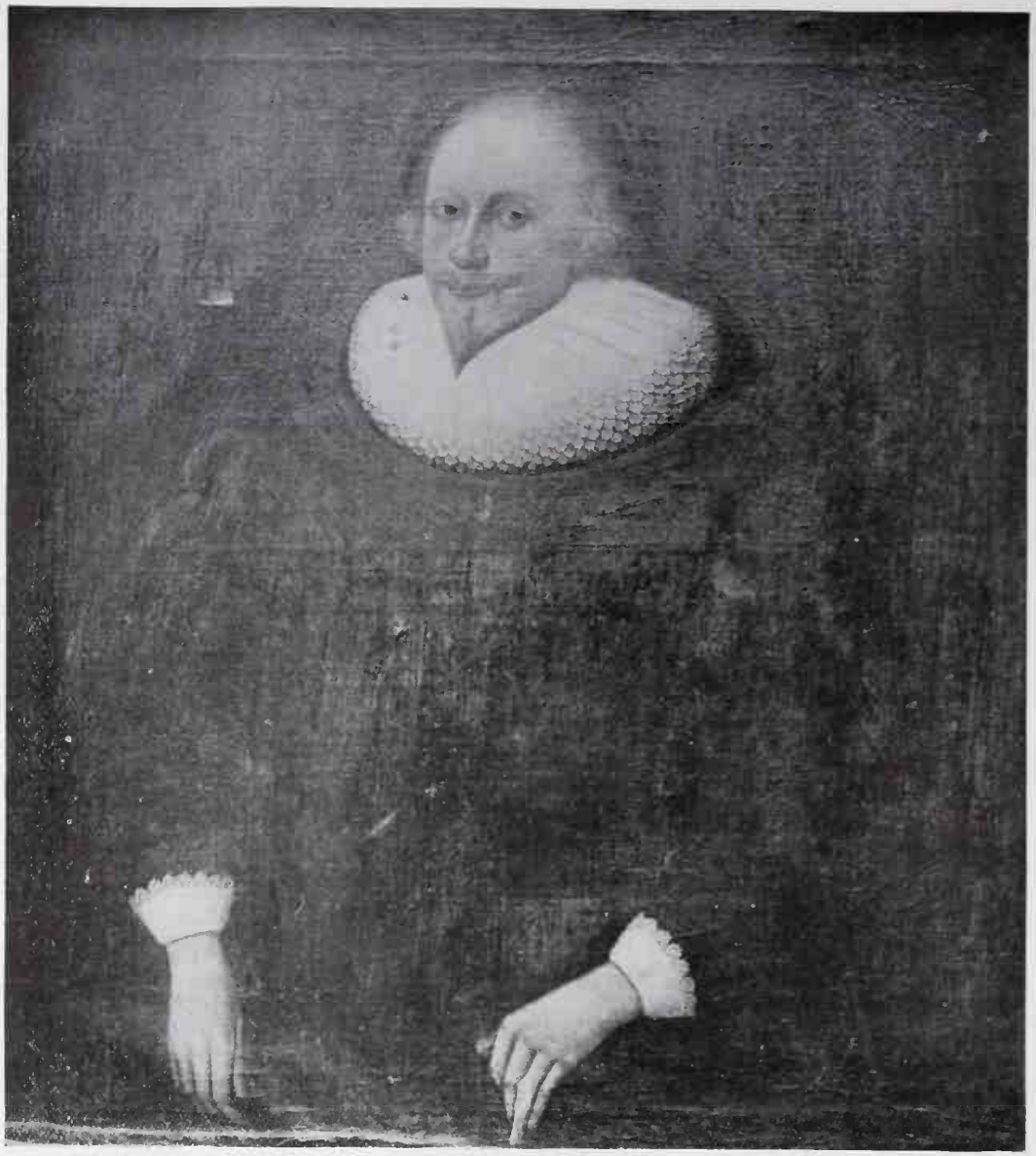
THE ASTON-CANTLOW PORTRAIT.

The curious resemblance that exists between this Hilliard and what is called "the Aston-Cantlow portrait of Shakespeare" appears to have attracted hitherto little or no attention. Indeed, it is probable that not one in a hundred among those who have interested themselves in the subject of Shakespeare portraits has given any thought to the oil-painting, much less to any possible connection between it and the miniature. And yet it is almost the only piece of corroborative evidence, such as it is, whereby the Hilliard miniature may seek to establish itself, or at least to interest, as a possible likeness of Shakespeare. Wherefore "the Aston-Cantlow portrait" must be considered here.

It should be explained that in the catalogues of the Shakespeare Memorial at Stratford-on-Avon, where the picture has for some years been on exhibition, no claim has been made that would identify it with the poet.* Nor would any spectator, without suggestion of a very persuasive kind, have imagined this refined, ultra-fair, demure and quietly observant gentleman, who peeps out in prim and rather ghostly fashion from a canvas which has at some time been subjected to drastic scrubbing, to have anything in common with the author of Othello and Macbeth.

* It is entered thus: "90. Artist unknown. *Portrait of a Gentleman of the time of Queen Elizabeth.* Lent by Mrs. Page. Dimensions, 3 ft. 1½ in. by 2 ft. 10 in.; on canvas."

No. VI.—DR. JOHN DONNE ENGRAVED BY H. MEYER



NO. VII.—THE ASTON-CANTLOW PORTRAIT THE PROPERTY OF MR. WILLIAM WADAMS
EXHIBITED IN THE GALLERY OF THE SHAKESPEARE MEMORIAL, STRATFORD-ON-AVON

The reticence, therefore, of the catalogue, reflecting the prudence of its former editor, has helped to remit to oblivion the passionate episode in provincial journalism, not uncomparable with that of Mr. Pott and Mr. Slurk, both of Eatanswill, with which it was first ushered into public knowledge.

It is said that the picture was first found by Simon Collins, or at least by him first connected with Shakespeare's name. But it was in the autumn of 1882 that Mr. W. H. Hunt* made known in the *Stratford-on-Avon Herald* that a new Shakespeare portrait had come to light. It belonged, it appears, to Mrs. Page, the wife of Mr. C. J. Page, of Newnham Farm, Aston-Cantlow, Henley-in-Arden, and it had been bought by her family at the sale of Lord Saye and Sele; and Mr. Hunt, referring to the sale, declared that the Hon. John Fiennes, the next heir of Lord Saye and Sele, would say if the picture was a portrait of Shakespeare or of one of his own ancestors.

Then Mr. John Ayrton Hazard, proprietor of the *Northern Pioneer* of Huddersfield, fell upon Mr. Hunt, scoffed at his new discovery, and lauded at its expense "the Shakespeare Hirst portrait of Shakespeare" (to which attention is in due course to be

* Then of 32, Amwell Street, London, E.C.

Painted by J. Ward.

COMPASSIONATE CHILDREN.

Engraved by W. Ward.

THE CONNOISSEUR

accorded), which he praised with a raging enthusiasm clearly very annoying to Mr. Hunt. This Hirst portrait was equally a new discovery. Mr. Hirst and Mr. Hazard had for a short while both belonged to Huddersfield. Mr. Hunt replied in violently personal terms; Mr. Hazard retorted with exasperating calmness that the Aston-Cantlow picture had really been bought from a Saye and Sele serving-maid, to whom, even more likely (this as an alternative gibe), it may well have been given as rubbish. The curious point in the discussion was, that in respect to the pictures, each reviled by the other's champion, neither gentleman claimed to have seen the portrait he was devoting all his ability and powers of vituperation to vilifying. Then Mr. Hazard offered to bring the Hirst picture to Stratford-on-Avon and back its superiority in £500. But after the editor had put a term to the discussion at the pressing instance of several correspondents pathetically concerned for the dignity of the British Press, Mr. Hunt forwarded a report of a judgment summons obtained against a Mr. Hazard, of Huddersfield, for two shillings and eightpence for several dinners supplied (as duly recorded in the *Huddersfield Chronicle*), but that the gentleman in question had already suppressed his journal and quitted the town, and Mr. Hunt averred that the new epicure was no other than his old adversary of the dazzling wager.

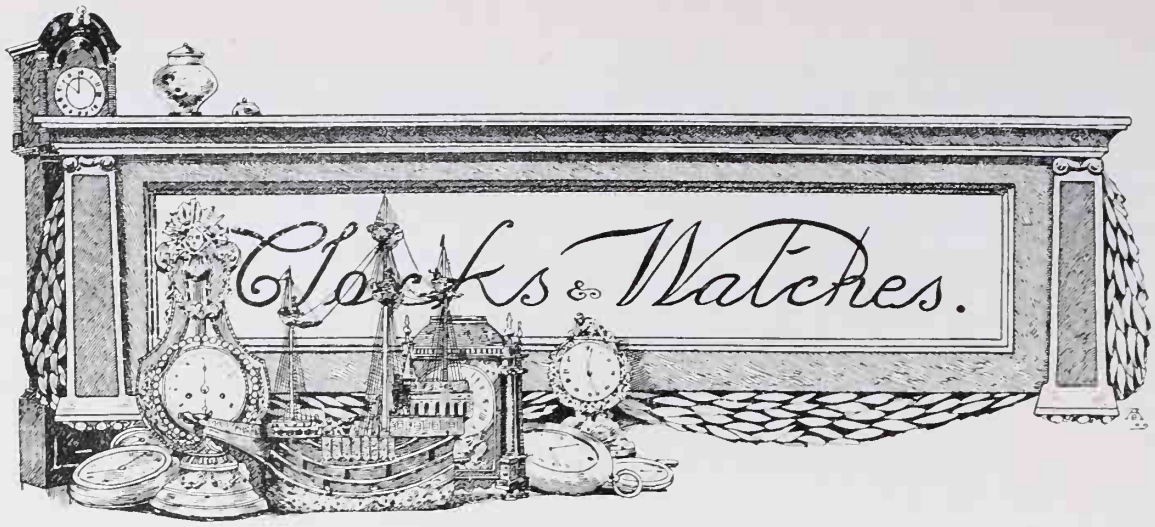
The Aston-Cantlow portrait did not deserve to be flung into notoriety by so vulgar a brawl. Mr. Page wisely decided to wait before attempting to bring the picture decently into public notice. Accordingly in March, 1885, he offered the portrait to the National Gallery, and was referred by Mr. Charles L. Eastlake, the secretary, to the National Portrait Gallery as the more appropriate destination for such a work.* But Mr. George Scharf (who had not at that time been knighted) diplomatically declined the offer on the ingenious but unconvincing ground that "a portrait of Shakespeare is already in the collection." The picture accordingly remained in the hands of Mrs. Page, who ultimately lent it to the Shakespeare Memorial, and bequeathed it to her kinsman, Mr. William Wadams, formerly of Church Street, Alcester, to whom it now (1916) belongs.

The reason why the officials of the three galleries declined to accept the picture as a portrait of Shakespeare are obvious enough—but it may be admitted that portraits even more unacceptable have gone without protest by Shakespeare's name in Stratford. The grounds for Mr. Hunt recognising Shakespeare in it are not less clear. He could point to the engraving of the Hilliard miniature published in Wivell's *Inquiry* to establish at least strong presumptive evidence and a fair *primâ-facie* case. The head (though not the poise of it) is practically the same in both portraits; the shape of each feature and the forms and other details, even the expression, as well as the colouring, correspond—save only for such divergencies as might be expected to exist between the works of different artists, the one painting life-size and the other in miniature, and practising in a different medium—especially in a non-photographic age when accuracy was not so much looked for as it is now. Almost might one say they are sufficiently alike for the resemblance to be acclaimed by the impressionable spectator. In any case, I am strongly inclined to believe that the same man may be represented in both these portraits—but that man not Shakespeare.

The authorship of the Aston-Cantlow portrait is not a matter that can be settled without much investigation or without the favour of a stroke of luck, even were the condition of the picture better than it is. It appears, however, not unlikely to represent an Englishman, and to have been painted by a Netherlands artist working in England. The individualistic character of the head, the conventional treatment of the hands, and the skilful handling of the features (as far as can be seen), justify us perhaps in adding this picture, tentatively at least, to the ever-growing group of portraits now attributed to Marcus Gheeraerts and his workshop. Indeed, it bears some comparison with the portrait of Sir William Russell, of Chippenham, at Woburn Abbey,* which may with justifiable assurance be described as Gheeraerts' work.

* Mr. Page stated in his application that the picture had been bought at Lord Saye and Sele's, Broughton Castle, Oxon., and that (like a score of other Shakespeares) it was attributed to C. Janssen.

* See plate xxxvii. to Mr. Lionel Cust's article on "Marcus Gheeraerts," in the third annual volume of the Walpole Society, 1914.



Old English Clocks of the Emperor of Russia

By E. Alfred Jones

In a previous article in The Connoisseur (August, 1910, No. 108) the present writer was privileged to describe the Emperor of Russia's unrivalled collection of English jewelled watches and chatelaines of the eighteenth century. In the present article a description will be attempted of some rare English clocks of the same period, in the same Imperial collection, which has been removed from darkness into light—from Peter the Great's gallery in the Winter Palace to the Hermitage Museum at Petrograd.

Earliest in date is a large bracket clock, 45 inches high, composed largely of mirrors and crystal, and containing a miniature portrait of its first owner, Peter the Great, who was a collector of clocks and watches and mechanical instruments (No. i.). This clock is interesting not only because of its association with that "barbarian genius," but also because of its twelve chiming tunes, which are as follows:—

No. I.—BRACKET CLOCK MADE BY HENRY THORNTON

(1) A minuet.
(2) Don't you Tickle me.
(3) A minuet.
(4) Old woman poor and blind.
(5) Gay, kind and Airy.
(6) Spanish Jigg.
(7) The Rumer.
(8) Dame of Honour.
(9) A Jigg.
(10) Three Generall's Healths.
(11) Lilebolerd.
(12) The Grannadiers March.

The orthography of the tune titles engraved upon the dial has been followed. Henry Thornton, of London, who became a member of the Clockmakers' Company in 1699, was the maker of this clock, and of a long-case clock in the Metropolitan's residence in the celebrated Troitsa monastery, near Moscow. He was also the maker of two gold watches in the Hermitage Museum. In this monastery, it may be noted in passing,

are several old English clocks, as well as notable English plate. The clocks include a long-case, by Henry Hurt, of London, *circa* 1740; a chiming clock by John Taylor, of London, who joined the Clockmakers' Company in 1702; and a large ebony and gilt clock, which chimes the following twelve tunes:—

(1) Pr. of Hesse's Menuet.
(2) Count Saxe's March.
(3) Polonoise.
(4) Menuet.
(5) Tempe de Marche.
(6) Allegro.
(7) Menuet.
(8) Andante.
(9) Allegro.
(10) Andagio.
(11) Andante.
(12) Andante.

No. II.—GILT CLOCK MADE BY P. TOREKLER, LONDON

This clock was the gift of Prince Potemkin, the Russian statesman and favourite of Catherine II., to the Metropolitan Platon, formerly Archimandrite of that monastery, and was made by James Chater and Sons, of 3, Cherry Tree Court, Aldersgate Street, about 1760.

Different in style from either of these clocks is the tall gilt clock and musical box in the second illustration. Its extravagant decoration of artificial gems, of palm trees and other ornamentation, is suggestive of a gift to an Eastern potentate. On the dial is

the maker's name, P. TOREKLER, LONDON, for Peter Torkler, of 9, Red Lion Street, Clerkenwell, *circa* 1785—a date which indicates that it was acquired by

No. III.—CLOCK BY P. TOREKLER WITH FRAME OF PASTE SCROLLS AND FOLIAGE

or given to Catherine II. The same maker's name appears on the clock in the third illustration, which is conspicuous by reason of the paste scrolls and sprays of foliage, recalling some of the contemporary miniature frames.

The two watches enclosed in an architectural frame on Corinthian pillars of stone, said to have come from a Derbyshire quarry, were made by a London watchmaker (No. iv.).

The last illustration is of a large circular plaque of mother-of-pearl, 5⅝ inches in diameter, enclosed in a gold frame set with three diamonds and three garnets, and set with a gold watch, surmounted by a canopy and the Imperial Russian crown, all enriched with diamonds (No. v.). The two busts of Roman emperors are carved from red cornelian, fixed upon trophies in gold. Between them is a

Phœnix in white enamel and gold rising from the flames. Enamelled on a pale blue plaque, in gold letters, is IGNIS SEMPER URENS VIRTUS, flanked by two green enamelled discs, inscribed CLEMENTIA ET FORTITVDO. The watch was made about 1750, by Charles Cabrier, an Anglo-French watchmaker in London. The framework, although French in taste, was probably made by one of the numerous French craftsmen settled in London, to whom allusion has previously been made. In the Louvre is a plaque of similar style, but less ornate, and with an enamelled portrait of an empress instead of the watch.

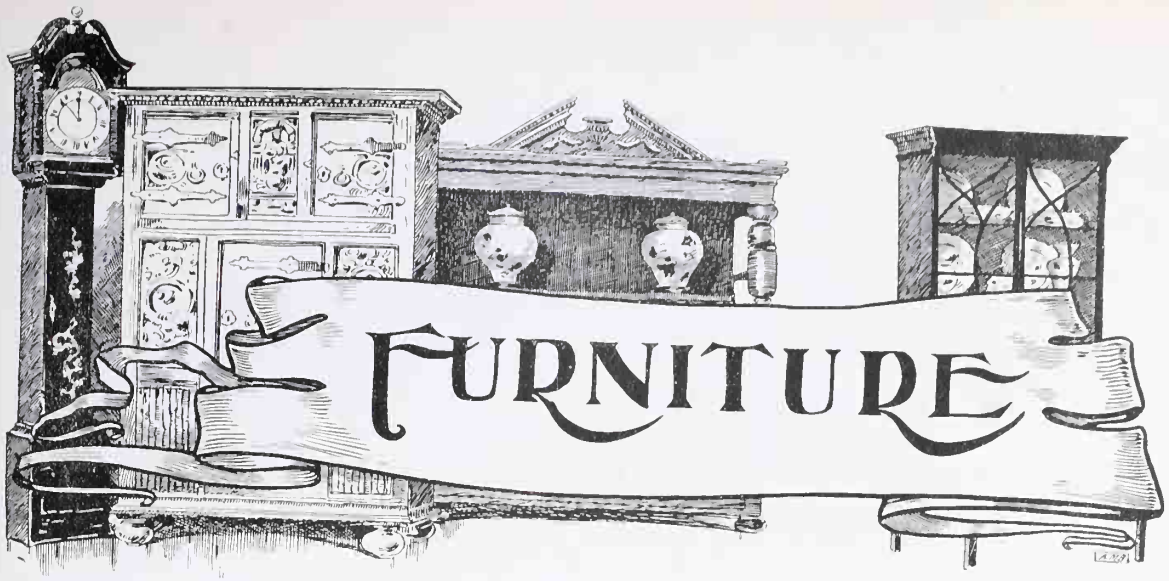
Some of these curious clocks were doubtless gifts, as was customary in the eighteenth century, and recall the clock wrought by English artists, in the "form of chariots, in which is a lady with a clock of curious workmanship little larger than a shilling, that strikes and repeats, and goes eight days. The whole is of gold, most curiously executed, and embellished with diamonds, rubies, and pearls." This was a gift in 1766 from the East India Company to the Emperor of China, Kien-lung, a warrior and collector of libraries, and writer of poetry and prose, in whose reign this company had

No. IV.—TWO WATCHES IN ARCHITECTURAL FRAMES, ON CORINTHIAN STONE PILLARS

the monopoly of the important trade between Britain and Canton. A gold clock answering this description is in Mr. Alfred de Rothschild's collection, and is illustrated in the late Mr. Charles Davis's catalogue. Its maker was James Cox (1760–88), a noted mechanician, who opened in Spring Gardens a museum of curious clocks, singing birds, and costly mechanical toys. Mr. Britten gives a long account of him in his valuable book on clocks and watches.

Reference has already been made to the English clocks in the Troitsa monastery. In other Russian monasteries and churches English clocks may be seen. For example, a long-case clock by Thomas Wagstaffe, of London (1766–94), occupies a corner in Kazan Cathedral, Petrograd.

No. V.—CIRCULAR PLAQUE OF MOTHER-OF-PEARL, SET WITH A GOLD WATCH AND TWO BUSTS OF ROMAN EMPERORS IN RED CORNELIAN



Some European Lacquered Furniture

By Egan Mew

After the art or craft of porcelain making and porcelain painting, one of the most lively and interesting arts which we have borrowed from the East, and especially from the Chinese, has been the decoration of woodwork with more or less skilfully handled lacquer.

I hardly know what may be the case at the present time, but a little while ago, when I collected the photographs for this article, European lacquer was the most sought for of all the many kinds now to be found in every connoisseur's house. Of course, as has often been pointed out, the lacquer of the West does not happen to be lacquer in the true meaning of the word, but the result to the eye of the amateur is much the same even if its essential qualities are so totally different and its glazing powers so much less. If the first example of European lacquer here given was really as popular as we have gathered during the reign of Queen Anne, it seems to hint at a noble economy of space and easily satisfied requirements in regard to letter-writing. For this little piece was intended to serve at least three uses—the toilet,

No. I.—Dressing table and mirror of European make in black and gold lacquer, showing the influence of Chinese work on what would be a strictly Western form of furniture of the Queen Anne period

the jewel-case with its secret drawers, and the desk for writing those tiny missives which served, as well as our own telephones, to bring about a thousand meetings. For us the main interest in such an example is its quiet beauty of the black ground and the subdued gold of the decoration, and, as with all old pieces of furniture which have lived in the great world, a hint of gay and long-gone associations. These qualities are more especially shown in the extremely interesting and highly decorated "three-decker" card, ordinary, and writing table, of which we have been fortunate enough to obtain three illustrations. The cabinet-work is obviously of an early Georgian time, and of such excellent structure that it has outlived at least half a dozen generations of men, many of whom played high and drank deep, and did not take particular care of such admirable pieces of furniture. The massive flaps of the table were doubtless made in Europe, and decorated in the East—at least in some degree. The club-foot legs show signs of English decoration, but it is possible that they have not remained in their original state during the

course of two hundred years. Apart from the three positions shown in the photographs, the final state of the table is when the legs and top are folded in and it becomes a side-table, with all its many secrets in regard to gaming, writing, reading, and other uses hidden away. One notices that the surface for cards, with its Queen Anne arrangements for candlesticks and cavities for money or counters, is the most worn, while the cleverly adjusted reading-desk and trays for pens and so forth remain as fresh as in the days that Walpole ruled our world. Some poet of the period —for verse writers were called poets then—wrote:—

> "Whoever thinks a faultless piece to see,
> Thinks what ne'er was, nor is, nor e'er shall be."

But this fine table, with so much original character and such well-preserved beauties of decoration, approaches as nearly to perfection as one need desire in an example of old European lacquer.

The fifth and sixth pictures declare the Western workmanship of the originals at once. No. v. is a toilet-case of lacquered wood, produced in France about the mid-eighteenth century. In it one sees some effort to follow what were called "Japan" ideals of decoration—and their utter failure; and yet the result is full of charm, beauty of colour and surface, and warmth of tone. Only the would-be imitation of an Oriental scene appears too weak to be anything other than an affectation.

No. vi. is the top of a French tea-caddy of about the same period, and is even more frankly rococo, with only the slightest hint of chinoiserie. In the Flemish example, which comes next, the surface finish of lacquer is preserved, while all idea of Eastern ornament is set aside in favour of the mixed charms of a Watteau-like design by Vincent Rousseau, surrounded by crude or vulgarised classicism. Such toilet-cases must have had considerable vogue about 1750, for twenty years ago frequent examples, now safely housed in such collections as many Americans have made, could be come upon both at home and abroad with ease. Before the war, however, it was very difficult to find such pieces as Nos. vii. and viii. After it, who knows whether all such pleasing varieties may not remain only in our illustrations? The French box is a delightful colour and shape, but there is a lack of refinement in the ornamentation, which shows to far greater disadvantage in the reproduction of the photograph than in the original piece.

A very general and delicate use of European lacquer is displayed in the eighteenth-century spinning-wheel, in which a not too Oriental Chinese

No. II.—"THREE-DECKER" CARD, ORDINARY, AND WRITING TABLE

A DUCHESSE DE MODÈNE

Y PIERRE GOBERT

t Versailles

[Photo Mansell

BURLINGAME PUBLIC LIB.

BURLINGAME PUBLIC LIB.

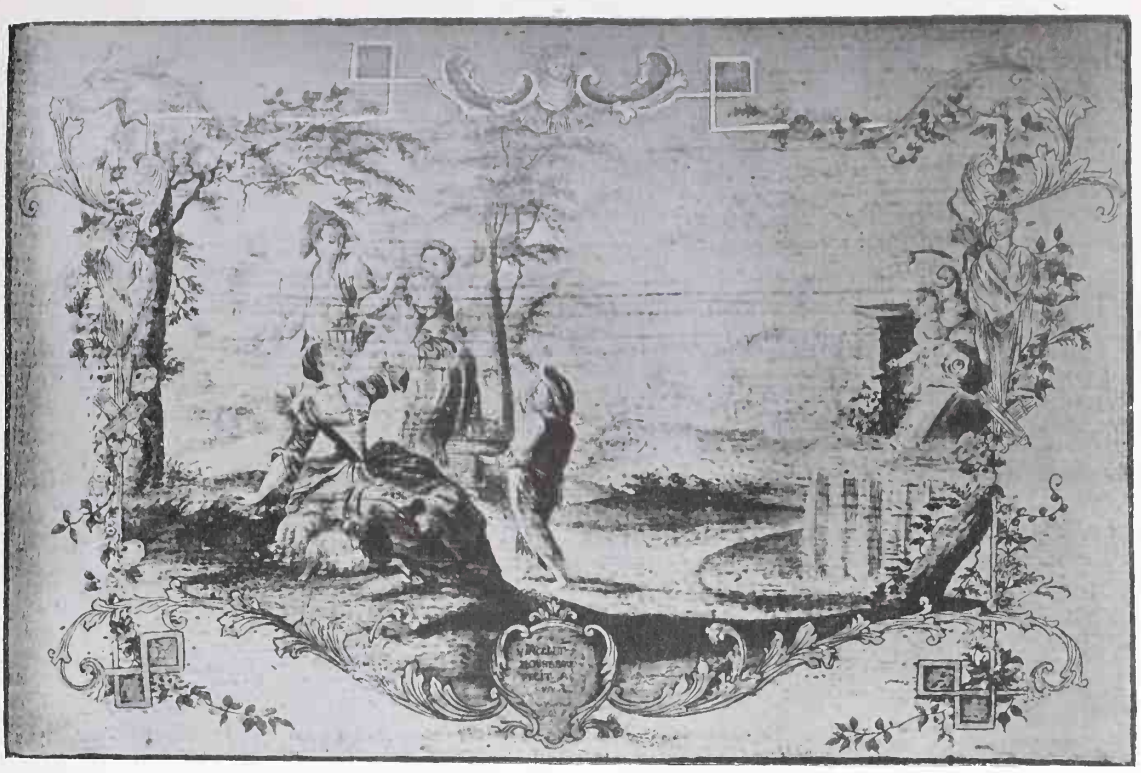
No. III.—NO. II. AS A WRITING TABLE

No. IV.—NO. II. AS AN ORDINARY TABLE

BURLINGAME PUBLIC LIB.

No. V.—FRENCH LACQUERED TOILET-CASE, IN WHAT WAS CALLED THE "JAPAN" MANNER IN THE MID-EIGHTEENTH CENTURY

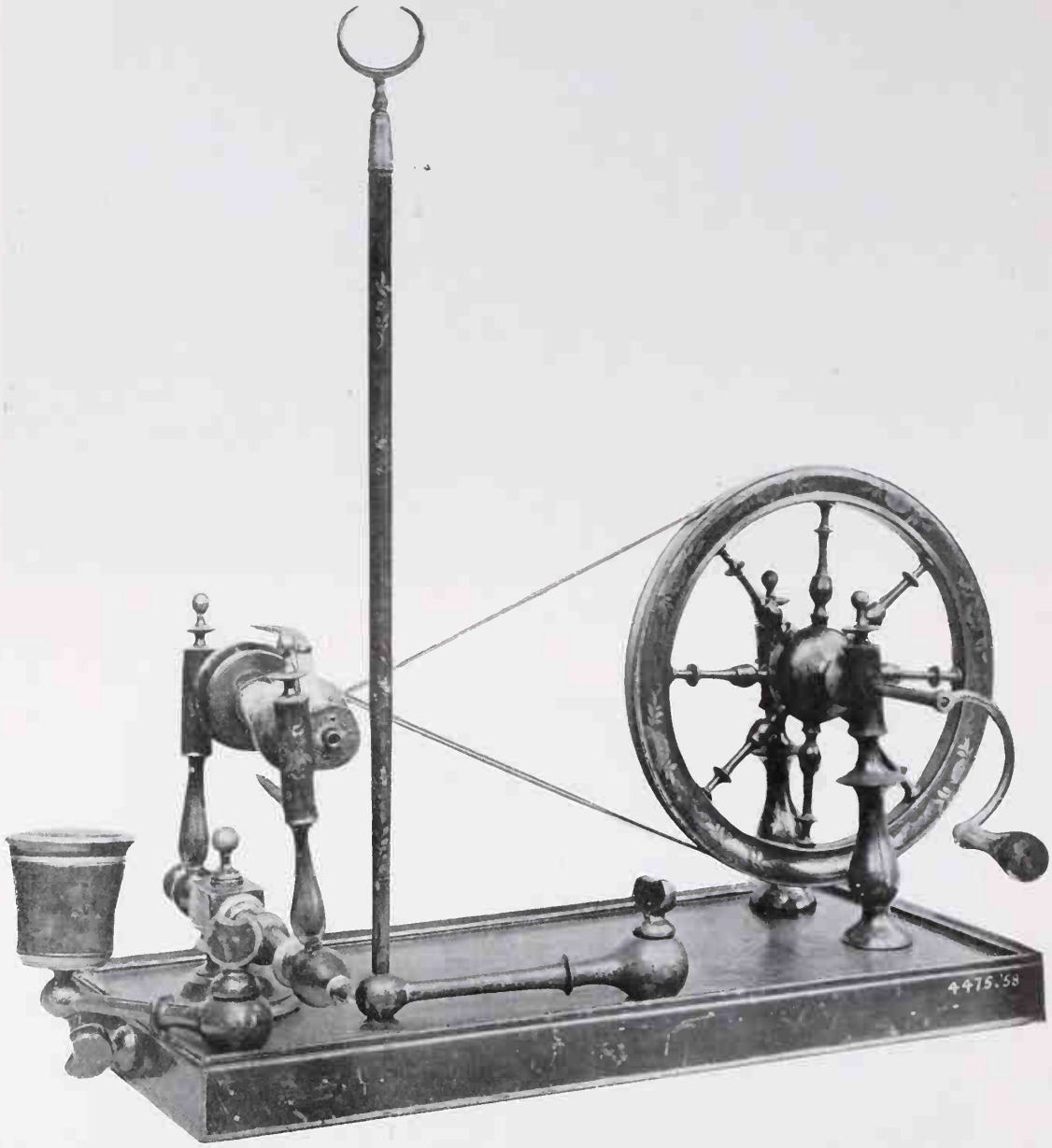
No. VI.—FRENCH LACQUERED TEA-CADDY, EIGHTEENTH CENTURY, REMARKABLE FOR ITS BEAUTY OF SURFACE AND ITS CANDID MISUNDERSTANDING OF THE ORIENTAL IDEA OF ORNAMENT



No. VII.—THE TOP OF A FLEMISH EIGHTEENTH-CENTURY TOILET-CASE OF LACQUERED WOOD

No. VIII.—FRENCH RED-LACQUERED BOX WITH ELABORATE GILT DESIGNS, SHOWING FORTUNE-TELLER IN CENTRE PICTURE AND PSEUDO-CLASSIC ORNAMENT

design is used as a reticent decoration. Much work of this kind was done by ladies and amateurs both before and after the Revolution. Many early pieces



No. IX.—EIGHTEENTH-CENTURY SPINNING-WHEEL LACQUERED IN FRANCE IN A SOMEWHAT ORIENTAL MANNER THE CRESCENT, IN METAL, SUGGESTS THE RATHER VAGUE IDEAS OF THE PERIOD IN REGARD TO CHINESE, TURKISH, OR INDIAN ARTS

of furniture, there is reason to suppose, were made more beautiful, it was thought, in this way. The chair here shown (No. x.) is an example of such work. It seems to be complete without its lacquer decoration. But apart from the added grace of now well-toned gold and colours, the European, perhaps Dutch, form of lacquer has greatly helped to preserve the original walnut of the chair. And if this particular form of decoration required any defence, it might well be found in the fact that it preserves many objects in wood which could not otherwise have outlived so many generations. Occasionally the beetle, inherent in some woods, is found to have started its work of destruction from within, but stopped short of the lacquer, thus leaving the design perfect, although ready to fall in pieces.

Among the most interesting of the European lacquers

are the various rather grandiose pieces made for the palaces of Italian princes. England is not rich in these examples, which are of especial note, as they often combine elaborate carving, delicate gesso-work, detail ornamentation in fine silver, which appears as gold under the yellow lacquer or polish, and a ground of particularly attractive red, imitated no doubt from Oriental originals. The fine armoires of the early seventeenth century are sometimes found in splendid condition. As with many of these pieces, part of the decoration is heraldic, and the history of the furniture can almost certainly be followed. Lacquer, however, is hardly the name for this class of Italian work, although its lasting qualities, its beauty of colouring, and the careful application of pigment and gilding often suggest the labours of Oriental craftsmen.

No. X.—EUROPEAN EARLY EIGHTEENTH-CENTURY CHAIR DECORATED IN THE CHINESE MANNER

Old English Silver

TEA-CADDY, 1726

PRIDE in the possession of old plate is one of the characteristics of Englishmen, and in the history of plate—its hall-marks, its styles, and its qualities—is reflected the history of the English people. The fact that silver has been hall-marked under strict supervision for so many hundreds of years—one of the principal reasons for this system of hall-marking being to prevent the purchaser being defrauded—appeals to the Englishman's sense of safety and genuineness. While, however, the system of marking denotes genuineness and date, it is no guarantee as to design or quality of work, these being matters for the discriminating taste of the collector. Early specimens, for example, although much sought after on account of their rarity, are not necessarily beautiful; rather the contrary, many of them being crude in workmanship. At the same time, the collecting of old silver, on account of its reflection of the history of the country and of the tastes and habits of the people at different periods, of its study of hall-marks, which is, to a large extent, the history of the merchant guilds, on account of its genuineness and distinctive value, and the opportunities it affords for exercising taste and judgment in acquiring representative pieces, is one of the most fascinating and satisfactory things the individual blessed with money and leisure can turn his attention to.

TEA-CADDY, 1726

For various reasons—the expenses of the Wars of the Roses, involving the melting up of most of the plate of the nobility, and the Reformation, which resulted in the wholesale confiscation and destruction of the church plate—there are very few known pieces of plate prior to Henry VIII. in existence outside the collections in museums, the various colleges at Oxford and Cambridge, and city corporations. Any odd piece that happens to come into the market realises an enormous price. The reign of Elizabeth is practically the earliest open to collectors, and even good specimens of this period are few. The silver

Queen Anne Coffee-Pot, 1707; two Sugar Casters, 1713 and 1708; Table Jug, 1772; and Teapot, 1814

of this period is characterised by its quality of design and excellence of workmanship. Some magnificent examples of Elizabethan plate, and of English plate of the succeeding reign (James I.), is in the Imperial Treasury of Russia, presented by these two sovereigns. Little silver was made during the reign of Charles I., and most of it was of light weight, and of little intrinsic value. In fact, the financial troubles of the king and the Civil War resulted in a great depletion of existing stocks. The period of the Commonwealth was also a bad time for the silversmith, but after the restoration a new era of great prosperity set in for the craft, and an enormous amount of gorgeous domestic plate and silver furniture was made, most of which perished in the reign of William and Mary, and in the varying later changes of fashion. The best period of English domestic silver was the early part of the eighteenth century, articles being characterised by their simplicity and usefulness and quality of work. In a collection at present on view at the Goldsmiths' and Silversmiths' Company's Galleries are a number of typical examples of this era. The two tea-caddies illustrated are excellent examples, the

COVERED BOWL, 1727

in an upright hexagonal stand. The date is 1719, and the hall-marks on both pieces are complete and clear. These snuffers and stands were very necessary in the days when the candle-wicks were thick and soft. As the habit of smoking extended, tobacco-boxes of silver came into use, mostly oval in form as this one, the date of which is 1709, and the maker E. Cornock. The lid is embellished with a finely engraved coat of arms. The bowl with cover is an excellent example of the plate of the period, plain, solid, and useful; both bowl and cover are hall-marked 1727, and with the punch of the maker, Geo. Jones. In the group are also further illustrations of early eighteenth-century domestic plate — an unusually small and dainty Queen Anne (1707) coffee-pot and two Queen Anne sugar-casters, one dated 1713 and the other 1708. Early coffee-pots are much sought after. During the long reign of the Georges much fine silver was made. The jug shown in the group is a good example of table plate of the middle period, very finely chased with a design of floral and draped festoons, and dated 1772. The tea service is a splendid piece of silversmithing, and a typical

IRISH LOVING-CUP, DUBLIN, 1726

shape and beautifully engraved ornamental shields being in the best of taste. They are dated 1726, and made by J. Farnell. In the centre of page 30 is shown an extremely elegant and rare pair of snuffers example of the late Georgian period. It was made by the celebrated Paul Storr, an artist whose work throughout was distinguished by high quality and attention to detail, and who was pre-eminent in his day.

The productions of this silversmith always attract attention, and are much sought after. The tea service, with a stand for the teapot, is clearly marked throughout with the date-letter for 1814. Two pieces of Irish silver are also illustrated. The craft of the silversmith has been carried on in Ireland for hundreds of years, and there is always something very distinctive in Irish silver. The cup on page 29, with its beautiful harp-handles, is a characteristic piece, and bears the Dublin hall-mark for 1726, and the maker's punch—Wm. Archdatt. The bowl (below) dated 1736, 7 in. in diameter,

TOBACCO BOX, 1709

It is impossible to convey, especially to American collectors, within the limits of space available here, the fine and comprehensive display of English antique silver in the possession of the Goldsmiths' and Silversmiths' Company, Ltd., 112, Regent Street, London, W., but the pieces illustrated are a few interesting examples reproduced by the courtesy of that famous house. The company's collection comprises silver of all periods, from Elizabethan to late Georgian, and is noteworthy for the care which has been shown in securing only clean pieces, clearly hall-marked, and absolutely genuine.

SNUFFERS AND STAND, 1719

and very serviceable as a centre-piece for flowers, is ornamented with contemporary repoussé work.

IRISH BOWL, 1736

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ITEMPLATING THE PICTURE
AND AFTER J. R. SMITH

Old Furniture

The Adam Family *

UNDER the date of January 20th, 1758, Lady Mary Wortley Montagu writes to her daughter, the Countess of Bute: "I saw some months ago a countryman of yours, who desires to be introduced to you. He seems to me, in one short visit, to be a man of genius, and I have heard his knowledge of architecture much applauded. He is now in England." The Scotsman, to whom the letter referred, was Robert Adam, then in his thirtieth year, returning to England with his folios filled with drawings of Diocletian's palace at Spalato and other memoranda of classical Italian and French architecture and ornament made during an industrious four years' tour on the Continent. The Spalato drawings had won for him membership of "the Academy of St. Luke at Rome, of the School of Design at Florence, and of the Institute of Bologna"—honours which few English artists who visited those places in the eighteenth century escaped—but probably the brief mention in Lady Wortley Montagu's letter was a greater asset than these dubious honours, for her son-in-law, the Earl of Bute, was one of the most influential men in London. A *protégé* of his, William Chambers, a Scotsman born in Sweden, had already been appointed tutor in architecture to the future George III., and about a year after the latter came to the throne, Chambers and Adam were made "joint-Architects to His Majesty's Works," a newly-established office which brought to each of the holders "three hundred pounds per annum."

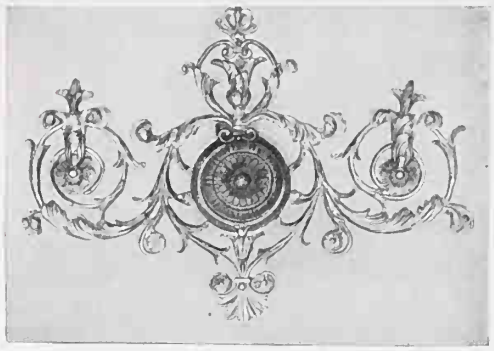
Though the fact that both the architects were his countrymen may have influenced the Earl of Bute in advancing their fortunes, the choice was probably the best that could have been made. Chambers was undoubtedly an able architect, and as a designer of buildings his best work will bear comparison with the best of Adam. Where the latter showed his undoubted superiority was in his decorative work and designs for furniture. Reading Mr. John Swarbrick's interesting book on *Robert Adam and His Brothers*, one is led to infer that the famous architect's genius closely tallied with Carlyle's definition of the quality as the "transcendent capacity of taking trouble." Probably no architect—certainly no contemporary architect—studied more than Adam. His talent was

NO. I.—DOORWAY, RED DRAWING-ROOM, SYON HOUSE

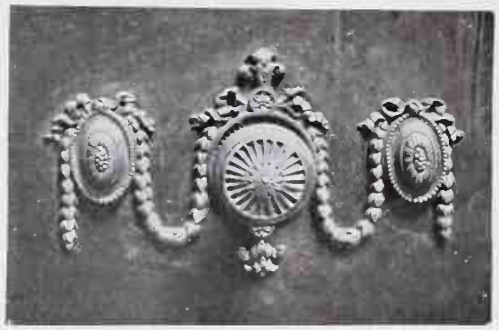
* *Robert Adam and His Brothers: their Lives and Influence*, by John Swarbrick, A.R.I.B.A. (Batsford, Ltd. £2 2s. net.)

No. II.—SIDE TABLE MUSIC ROOM, HAREWOOD HOUSE, YORKS.

hereditary, for his father, William Adam, was the best Scottish architect of his time, and some of his buildings, like the reconstructed Hopetoun House, show that if he had had greater scope for his abilities he might have ranked with the greatest English designers of the period. Robert was the second son; his elder brother John apparently took up his father's connection in Scotland, but the two younger brothers, James and William, eventually joined Robert. The latter was twenty-six when he set out on the continental tour which was to form the coping-stone to his artistic education. He was well supplied with funds, and appears to have thoroughly studied the architecture of the British Isles, or at least the Renaissance portion of it, before he went abroad. That he was not unacquainted with Gothic architecture, however, is shown by his rebuilding of Castle Upton, in County Antrim. Mr. Swarbrick does not mention this work, which, though not a fine example of Robert Adam, is interesting as perhaps an unique essay in a style with which his name is never associated. Adam had the advantage of visiting the Continent at a time when the discoveries at Pompeii and the greater accessibility of the examples of Grecian architecture permitted him to study examples of classic work which were not available to his predecessors. He made the best use of his opportunities, thoroughly studying Renaissance architecture on the Continent as well as classical, and returning home with large collections of drawings and prints, which were



No. III.—ADAM DOOR FURNITURE AT LANSDOWNE HOUSE



No. IV.—ADAM DOOR FURNITURE AT HAREWOOD HOUSE, HANOVER SQUARE

No. V.—DOOR KNOCKER THE ROYAL SOCIETY OF ARTS, ADELPHI

subsequently added to by his brother James. The latter, when he in turn made the Grand Tour, closely followed in the path of Robert. Their previous knowledge of the conditions necessary for modern British work rendered them proof against the folly of trying to transport the styles of ancient Greece and Rome without modification to England. As Mr. Swarbrick shrewdly points out, "the brothers could not render their whole allegiance to the Greek architecture of Athens, for though they too were archæologists, their judgment only caused them to feel that Greek treatment suggested additional resources, but resources that were not preferable for use in all cases. . . . The influence of Roman, Renaissance, Greek and French work may be detected in varying degrees in their designs." Where they attained their unique excellence was in their power of impregnating the different elements they adopted with a thoroughly classical feeling, while perfectly adapting their designs to the conveniences and limitations of modern life and the exigencies of a modern climate. In this work they were pioneers, anticipating the classical revival in France, and for the last quarter of the eighteenth century and the first quarter of the nineteenth century impressing their personality on the architecture, furniture and decoration of the British Isles.

No. VI.—DETAIL, ADMIRALTY SCREEN, WHITEHALL

Mr. Swarbrick, perhaps wisely, has paid most attention to their architectural achievements, for this branch of their work, or at least so much of it as is concerned with the exteriors of the buildings they designed, is imperfectly appreciated at the present day; and while "the delicacy and refinement of Adam interior decoration" and furniture design are deservedly admired, Walpole's carping criticism of their gateway and screen at Syon House as "all lace and embroidery," and his witty, though untrue, description of the Adelphi buildings as "warehouses laced down the seams," are apt to be accepted as gospel by the large majority of the public who have never properly studied Adam architecture. So much of the work of the brothers in London has been destroyed that it is now difficult to realise that their style dominated the metropolis for half a century. The screen at the Admiralty, Whitehall, which, though not their best-known work, is the one that is most seen, has been so altered that the central gateway—the most important feature of the original design—has been rendered meaningless; Lansdowne House and Kew Wood, Hampstead, are more or less hidden from public view; the Adelphi is being gradually transformed; while their scattered works in various parts of the metropolis are lost amidst those of their followers and imitators. In the provinces the brothers had frequently to adapt their designs to buildings already planned, and in some instances partially erected. Thus Kedleston Hall, one of the most stately of Robert Adam's works, was planned by Paine, who had actually built the north façade before Adam appeared on the scene. The latter, however, was responsible for most of the magnificent interior as well as for the south front, though Adam's original design for this was mutilated by the omission of the wings and flanking pavilions. Harewood House, Syon House, Kew Wood, and Bowood were among the other numerous country seats altered and transformed by the Adams; thus it is the interiors, rather than the exteriors, of these buildings, and the furniture designed to fill them, in which the talent of the brothers is most unfettered. How great this talent was is amply shown in Mr. Swarbrick's volume, which bears evidence of much original research and is splendidly illustrated. It is the first book which fully records the careers of this talented family of architects, and describes and illustrates their chief works. The mounting of the book is worthy of its contents, and both author and publishers may be congratulated on its issue.

No. VII.—PEDESTAL, MAIN STAIRCASE, HAREWOOD HOUSE, YORKS.

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 211).

DEAR SIR,—This oil painting, which is 43 in. by 31 in., and is in an old carved frame, came out of an Elizabethan country residence in Gloucestershire, which has been in the possession of an old county family for upwards of four centuries. Can any of your readers identify this picture, and give any information as to the subject and artist?

Yours faithfully,
CECIL C. MOORE.

(211) UNIDENTIFIED PAINTING

ROYAL CORONATION AND MEMORIAL JUGS.

SIR,—Of what monarchs do any of the above exist, with their portraits thereon? I have not seen any anterior to George III., except some of Prince Charlie. Are there any of the Stuart kings or of Georges I. and II.?

P. BERNEY-FICKLIN
(Tasburgh Hall,
Norwich).

UNIDENTIFIED PAINTING (No. 207), MARCH NUMBER.

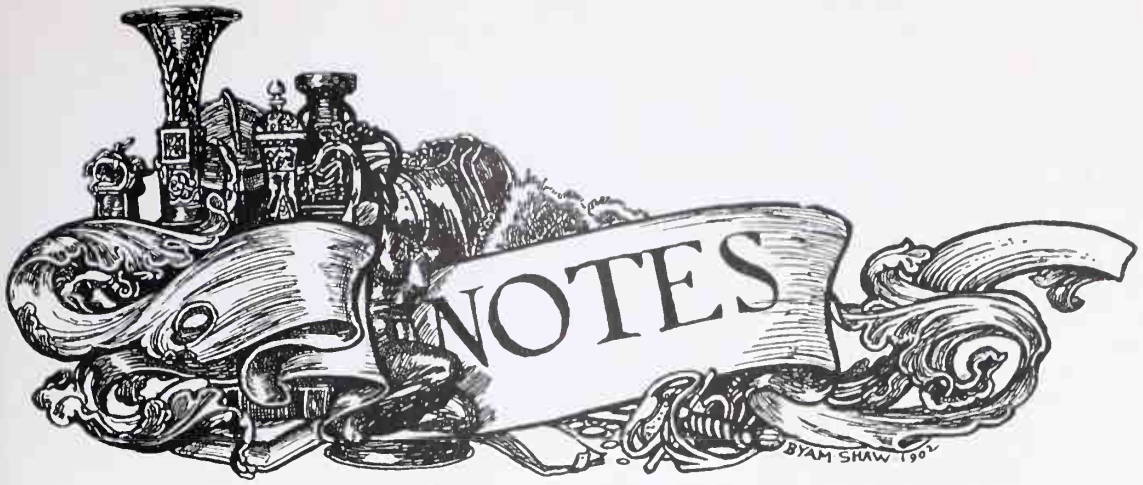
SIR,—Mr. Burrough Hill asks for information regarding the original of George Morland's *The Happy Cottagers*. I have not seen or heard of it, but in 1897 I was informed that the original of the companion picture, called *The Gipsies' Tent*, was in the possession of Mrs. Andrew D. Rutherfurd, 9, Prince's Terrace, Dowanhill, Glasgow. This painting measured 22 in. by 28 in. (which is much the same as Mr. Hill's painting), and was signed and dated 1791. Mr. J. W. Knight, 33, Hyde Park Square, W., also claimed to have the original of *The Gipsies' Tent*, but his painting measured 36 in. by 41 in., and was unsigned. Mezzotints of *The Happy Cottagers* and *The Gipsies' Tent*, by J. Grozer, were published in 1793, and were in the Print Room of the British Museum in 1897.—Yours faithfully, RALPH RICHARDSON.

UNIDENTIFIED PAINTING (No. 207).

DEAR SIR,—George Morland's painting, *The Happy Cottagers* (engraved by J. Grozer in 1793), the size of which is 39 in. by 42 in., was sold at Christie's in 1907 for £2,940 (see *George Morland, His Life and Work*, by Sir Walter Gilbey, Bart., on page 239). Unfortunately I am unable to give the name of the purchaser, although your correspondent can possibly ascertain by inquiry from this very courteous firm. I am aware that the dimensions mentioned above are very different from those stated in the enquiry, but nevertheless trust that this information, scanty though it is, may assist your correspondent in trying to solve his difficulty.—Yours faithfully, WILLIAM H. T. DAWE.

UNIDENTIFIED PAINTING (No. 207).

DEAR SIR,—I would like to suggest that your correspondent should examine an *unmounted* photograph of the same by holding in front of a strong light. He will probably be able to decipher the rest of the name if the photograph is a good one and not *too dark* in tone. I should like to hear if this method proves successful.—Yours truly, C. M. M.



READERS of THE CONNOISSEUR will be interested to learn that the Proprietorship of the journal has, after a period of some sixteen years, reverted to the founder, Mr. W. Claude Johnson. Mr. Johnson, who is a Civil Engineer by profession, is well known as an enthusiastic art collector.

Mr. C. Reginald Grundy, who has been Editor of the journal for the past eighteen months, will continue in that position.

The Offices of THE CONNOISSEUR will in future be at No. 1, Duke Street, St. James's, London, S.W.

Plate Notes

AMONG the most successful of the engravers of that facile artist, François Boucher, was Louis Marin Bonnet, who also worked under various pseudonyms, amongst them being Louis Marin and Tennob. Some of his best work, executed under his own name, are his reproductions of Boucher's pastel heads of women, in which the style and colour of the originals are remarkably assimilated. The two examples in the present number show the wonderful skill he attained in this *métier*, the strokes of Boucher's pencil being reproduced with marvellous dexterity. These works are now deservedly commanding the appreciation of collectors.

Maria Siddons, the daughter of the famous actress, who was for a time engaged to Sir Thomas Lawrence, was more than once the subject of his brush, the portrait in the Wallace collection, reproduced in the present number, being one of the best known examples. It is apparently the portrait sold at the E. Bicknell sale in 1863, and purchased by Wells, Lord Hertford's agent. Some sixteen years earlier it had appeared in the G. Morant sale, realising fifty-one guineas.

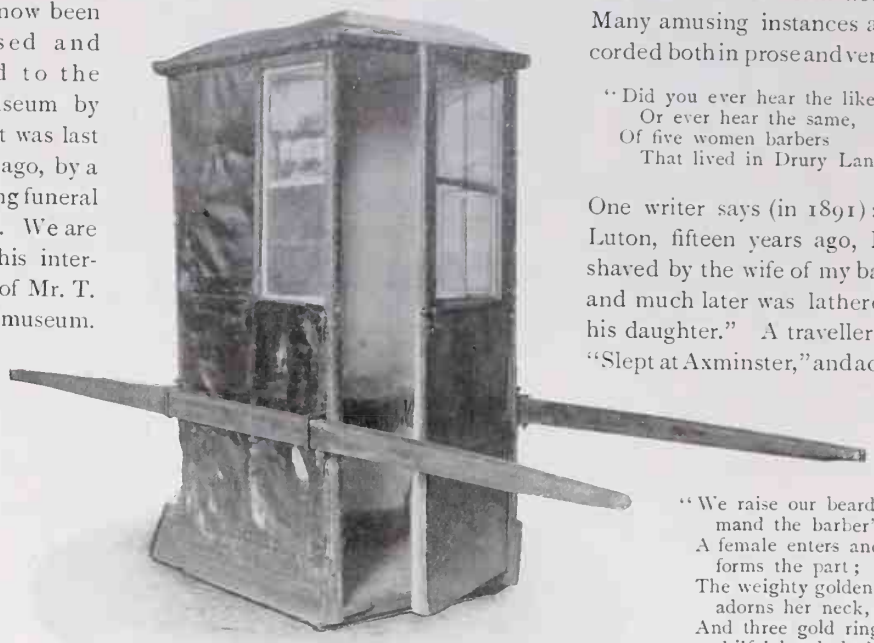
John Raphael Smith, who, though chiefly known to fame as perhaps the finest of eighteenth-century mezzotinters, was also a fine engraver in stipple and aquatint, and an artist of more than respectable abilities. Some of his works in recent times nearly touched the four-figure mark in the auction-room. His *Contemplating the Picture* is a characteristic example of his work, both as painter and engraver. The plate was published in 1785, when Smith was established at No. 83, Oxford Street, where he conducted one of the largest print publishing businesses of his time, with the aid of his numerous assistants and apprentices. One of the latter was James Ward, who, apprenticed to Smith in 1781, after about a year left him to work with his brother William, who was just out of his apprenticeship. Both youths, however, returned to Smith's studio as assistants, and helped him in the production of many of his most famous plates.

Later on James turned to painting as well as engraving, in his first period executing many attractive subjects, which closely followed the style of his brother-in-law, George Morland. One of the earliest of these was the theme best known as *Compassionate*

[*Plate Notes continued on page 44.*]

An Old Sedan-chair

THE sedan-chair shown in our illustration was formerly used by the Corporation of Huntingdon, and has now been purchased and presented to the Hull Municipal Museum by Dr. T. C. Jackson. It was last used, about sixty years ago, by a clergyman for conducting funeral services in bad weather. We are enabled to reproduce this interesting relic by courtesy of Mr. T. Sheppard, curator of the museum.



SEDAN-CHAIR IN THE MUNICIPAL MUSEUM, HULL

Barber's Basin

THE illustration shows a beautiful example of the barber's basin in china. It will be seen that a half-circular piece is omitted from the rim to enable the person being operated upon to hold the basin well under his chin, while the operator lathered, shaved, and washed him.

The ornamental pole and the basin were long used as the external signs of the barber's craft, the former in many places being retained to the present day.

Many of the old school of barbers were great "characters." A few years ago a man at Sunderland put the following notice upon his shutter:—

"My wife is drunk, and I'm not well,
So let the business go to H——l."

The ladies evidently gave great assistance to their husbands or acted as barbers on their own account. Many amusing instances are recorded both in prose and verse:—

"Did you ever hear the like,
Or ever hear the same,
Of five women barbers
That lived in Drury Lane?"

One writer says (in 1891): "At Luton, fifteen years ago, I was shaved by the wife of my barber, and much later was lathered by his daughter." A traveller says, "Slept at Axminster," and adds—

"We raise our beards, demand the barber's art,
A female enters and performs the part;
The weighty golden chain adorns her neck,
And three gold rings her skilful hands bedeck.
Smooth o'er our chin her easy fingers move,
Soft as when Venus stroked the beard of Jove."

Yet another reference to Axminster: "Slept there the fifth night from town. The coach proceeded the next morning to Axminster, where *it* breakfasted, and there a woman barber *shaved the coach*."

Rules were introduced into many barbers' shops, and forfeits imposed for breaking the same. As in a brewery the word *water* must never be used, so in a barber's room the word *razor* must not be heard, except under pain of forfeit.

"First come first serve—then come not late,
And when arrived keep your state:
For he who from these rules shall swerve,
Must pay the forfeits—so observe."

"Who rudely takes another's turn,
A forfeit mug may manners learn."

MABERLY PHILLIPS, F.S.A.

CHINA BARBER'S BASIN

LINGAM
UBLIC
LIB

A NEWLY DISCOVERED PORTRAIT OF OLIVER GOLDSMITH BY BENJAMIN WEST

A Newly Discovered Portrait of Goldsmith

THE known likenesses of Oliver Goldsmith have almost wholly emanated from the brush of Reynolds—a friendly and therefore not altogether disinterested chronicler. His portraits are altogether more flattering to his sitter than the descriptions of the latter given by contemporary writers, so that the discovery of a new portrait, by a capable and less friendly hand, is highly interesting as affording some means of judging whether the artist or the writers are the more correct. This portrait, of which we are able to reproduce an illustration, has only just come to light. It is without a pedigree, but that it is intended to represent the author of *The Vicar of Wakefield* appears obvious. At first sight it might be thought to be the work of Reynolds, but closer examination reveals that the colouring is less warm, and the handling less bold and incisive. One is therefore inclined to accept, without demur, the suggestion that it is the work of Benjamin West in his early English period. At that time the American artist was greatly influenced by Reynolds, and the portraits he then painted, before he assumed his dryer, harder, and more formal style, are not only among his best pictures, but are frequently good enough to be mistaken for the work of the master. Other

circumstances corroborate the evidence afforded by the technique of the painting. West, it will be remembered, arrived in England in 1763, after an extended sojourn on the Continent. His first few months were occupied by visits to different parts of the country; but in 1764, acting on the advice of Reynolds, he settled permanently in London, painting portraits for his immediate support, but also producing some of the historical and classical pictures to which he ultimately devoted nearly all his energies. The large majority of these, however, appear to have remained unsold, until 1769, when West secured George III. as a patron, and between then and 1801 executed commissions for the king to the extent of £35,000. In the meanwhile West remained a *protégé* of Reynolds, and was obviously introduced to his circle of friends, for we learn from Galt that he met Johnson and Burke in 1764, that he knew Garrick, and that "he became personally acquainted with almost every literary man of celebrity . . . being for many years a general visitor at the Literary Club, immortalised as the haunt of Johnson, Burke, Garrick, Goldsmith, and Reynolds." The Literary Club was founded in 1764, some demur being raised at the admission of Goldsmith, who at the time was only known as a hack writer. In 1766, however, the publication of *The Vicar of Wakefield* established his reputation as an author, and Reynolds painted his portrait. It is highly probable that West, as a means of advertising his skill in portraiture, also obtained sittings from the novelist. That he did not exhibit the work may be ascribed to his fear of entering into competition with Reynolds in the latter's special *métier*.

To the Editor of THE CONNOISSEUR.

SIR,—Mr. Bernard Hall's letter in reply to mine in the December number of THE CONNOISSEUR is quite as misleading and inaccurate as his article in the *Melbourne Argus* quoted in THE CONNOISSEUR of August last. The truth of his sweeping assertion that the purchases made for the National Gallery, Melbourne, during the last eight years are "good names but poor company" may be taken at its proper valuation, when it is considered that these works were declared to be excellent and characteristic examples by such competent authorities as Mr. Charles Ricketts, Sir Claude Phillips, Monsieur Leonce Bénedité, Mr. D. S. MacColl, Sir Sidney Colvin, and myself. Apart from my own views, I think that the opinions of these gentlemen are likely to carry more weight with your readers than those of Mr. Hall, who is unknown in Europe as a judge of art. With regard to the pictures recommended by Sir Sidney Colvin and myself, but which were declined, it seems to me that Mr. Hall wilfully tries to mislead on this point by cramming all the prices together and omitting the names of the pictures and their authors. He seems, too, totally ignorant of the present-day market values, and also that one of the sums he quotes was paid for a flower-piece by William Nicholson for the Luxembourg Museum, Paris, nor that £4,000 is *not* an excessive value to pay, even in war-time, for one of the finest male portraits in existence by Gainsborough. Mr. Hall has apparently never heard of Mr. Augustus John, or that his work is a force in English art of to-day, and commands high prices. Evidently, too, his well-known prejudices against the art of Gainsborough, or that of any painter connected with the New English Art Club, have got the better of his artistic judgment.

The Melbourne National Gallery

Mr. Hall claims the sole recommendation of *The Bent Tree*, by Corot—this is but half the truth. He may have recommended it to the trustees of the gallery, but he quite ignores the fact (admitted by himself in a letter to the *Argus*) that it was Mr. J. A. Levey, a member of the Felton Bequests' Committee, who, being in England at the time and seeing the picture, strongly urged the committee to buy it. My share in the recommendation consisted, after being called in as an expert by Mr. Levey, of strongly advising its purchase, neither of us having the slightest idea at the time of Mr. Hall's recommendation. The Cecil Lawson was, with other pictures in the McCulloch collection, strongly recommended by me in my official report to the Felton Bequests' Committee, and for this purchase also he takes the entire credit, and thinks he clinches the matter by stating "that the official catalogue recognises that these two landscapes were bought on his recommendation." I fail to see the proof of this, considering the catalogue is always drawn up by Mr. Hall himself.

Nor does Mr. Hall disprove my statement of the true facts about the Hoppner portrait, though he attempts to do so by many misrepresentations, the most flagrant one being that Mr. C. J. Holmes and Messrs. Roberts and Mackay only knew the painting from photographs. He also makes other misstatements which I would expose, only I do not want to encroach further upon your valuable space. At any rate, I think that most of your readers will agree with me that the favourable opinions of Mr. Charles Ricketts, Mr. C. J. Holmes, and Messrs. Mackay and Roberts (the latter gentleman saw the portrait just before it left England) ought to be the more convincing, as their intimacy with the work of Hoppner

IARIA SIDDONS

Y SIR THOMAS LAWRENCE, P.R.A.

n the Wallace Collection

[*Photo Mansell*

OLD PEWTER FLAGON SIDE VIEW

OLD PEWTER FLAGON FRONT VIEW

is far greater and more up-to-date than that of Mr. Bernard Hall.—FRANK GIBSON.

Old Pewter Flagon

THE church of Great Gonerby, on the hill beside the Great North Road from London to York (familiar to the readers of *The Heart of Mid-lothian*), is fortunate in possessing a pewter flagon of unusual dignity and beauty. It stands 14 inches in height. On the front is the portrait of the king, probably Charles I., possibly William III. The king is mounted on horseback, accompanied by his dog. The flagon is further richly adorned with punched and wriggled decorations. Inscribed upon it are the names of the donors and the date: "Gonwarby (now spelt Gonerby) Flagon, bought 1697 by K. Kelham and D. Jenkinson, Churchwardens." There are several pewter marks. On the base a fleur-de-lis in an oval. The handle has three shields. On the right an eagle displayed: on the left two crosses surmounted by a crown. The lower shield bears the initials "M. B." The thumb-piece is remarkable. There are probably few, if any, flagons of English pewter its equal.

A Mazer Bowl

A BEAUTIFUL relic in maple-wood (date about 1400), probably in use at the abbey in Saffron Walden, the mazer bowl illustrated is now in King Edward VI.'s almshouses. Pepys mentions this bowl when he visited Saffron Walden:—"Feb. 27th, 1659. Up by 4 o'clock, and after I was ready took my leave of my father, whom I left in bed, and the same of my brother John, to whom I gave 10s.

"Mr. Blayton and I took horse and went straight to Saffron Walden, where at the White Hart we set up our horses. In our going my landlord carried us through a very old foundation, and over the chimney in the mantelpiece was an inscription in brass, 'Orate pro animâ Thomas Byrde,' etc., and the poor-box was also on the same chimney-piece, with an iron door and locks to it, into which I put sixpence. They brought me a draft of their drink in a brown bowl, capt with silver, which I drank off, and at the bottom was a picture of the Virgin and the Child in her arms done in silver. So we went to our inn, and after eating of something and kissed the daughter of the house, she being very pretty, we took leave."

BURLINGAME PUBLIC LIB.

Children, though in the earliest state it is titled *The Pound*, and it is alluded to by Chaloner Smith as *The Nursery Maid*. The picture was painted when Ward was twenty-three, and engraved and published by his brother William in 1793.

MAZER BOWL IN KING EDWARD VI.'S ALMSHOUSES

Most things in English art have been profusely written about, yet Battersea enamel has been sadly neglected. Chaffers devotes about four pages, and Mr. R. M. Ballantyne wrote a small monograph on Robert Hancock. Although a highly instructive work, it dealt with the "transfer" designs of this artist and his work on Battersea enamel and Worcester porcelain—so Chaffers and Ballantyne have alone attempted to enlighten us upon this highly interesting production.

Battersea Enamel

We are informed the manufacture was started *about* 1750 at York House, Battersea, by Mr. (afterwards Sir) S. T. Jansen, who was Lord Mayor of London in 1754. The objects were generally made of copper, coated with an opaque white tin enamel and painted with enamel colours, and also with transfer impressions from copper-plate engravings, and the variety of articles made were most varied, from a tea-urn to a thimble.

The etui with blue ground, illustrated in the coloured plate, is a specimen of the work of Ravenet. The other etui is decorated with four sunk panels, enclosing subjects within scroll framework, moulded in low relief and painted in colours, in one a girl with grapes, and in the reverse Mercury writing a letter; above are a cupid on one side and two doves on the other, each panel within elaborate scroll framework of gilding and raised enamel. The vase is decorated with a landscape panel, framed with scroll and floral border on an opaque blue ground. Height, 9½ inches.

IN THE SALE ROOM

Books

A SELECTED portion of the library of the late Robert Drane, of Cardiff, came under the hammer at Messrs. Sotheby, Wilkinson & Hodge's, on February 9th and 10th. The interest of the first day centred in a fine, clean copy of the *ryght profytable treatyse cõpendiously drawen out of many & dyuers wrytynges of holy men*, edited by Thomas Betson, black letter, 18 ll., woodcuts, brown calf ex., blind stamped floral borders, with bookplate of Francis Freeling, for which a final bid was made of £112. Apparently there is only one other copy of this book, which has no place or date, but was printed by Wynkyn de Worde, *c.* 1499-1500, in existence, namely, the one mentioned by Lowndes as being among Bishop Moore's books at Cambridge. Several of George Borrow's works came up, but the most sought after was a first edition of the *Enihéo e Majaró Lucas*, or the Gospel of St. Luke in Romany, with numerous pencil notes and alterations in Borrow's autograph, half blue levant mor. gilt, 1837, which fell for £33. Amongst the folios, a *Biblia Sacra Latina, cum Postillis Nicolai de Lyra*, 6 vols., Gothic letter, with woodcuts and historiated initials (Basileae, J. et F. Frobenii, 1506-8), contemporary Netherlands binding of oak boards, covered stamped leather, upper cover divided in six rectangular compartments, each containing the figure of a pilgrim, etc., brass corner-pieces and centre bosses, with leather and brass clasps, some imperfections, brought £20 10s. On the second day Lancelot Ridley's *Exposition in Englyshe upon the Epistyll of saynt Paule to the Philippiãs*, in black letter, Cantorbury in Saynt Paules paryshe, by John Mychyll for Edwarde Whitchurche, n.d. (? 1538), bound in brown levant mor. gilt, line frames and borders, with corner ornaments, g.e., by F. Bedford, realised £29; whilst £29 10s. was attained for a fine clean copy of William Turner's *first and second partes of the Herbal . . . also a Booke of the bath of Baeth in England, etc.*, black letter, with numerous fine woodcuts of plants, etc., slightly wormholed (Collen, A. Birckman, 1568), with *A most excellent and perfecte homishe apothecarye or homely physick booke . . . translated out of the Almaine speche into English by Jhon Hollybush*, black letter, 1561, in 1 vol., sprinkled calf ex., panelled sides, gilt lines and corner ornaments, etc., g.e. J. Veron's *The godly saiyngs of the old auncient faithful fathers . . .*, black letter, a few marginal references slightly cut into, "Anno. Do., 1550. At Worceter, by Jhon Oswen. They be also to sell at Shrewesburye," polished calf ex., g.e., by F. Bedford, fetched £22; and a fine copy of Thos. Nash's *Martins Months minde, that is a certain report . . . of old Martin Marreprelate, the great make-bate of England, and father of the factious*, 32 ll., sprinkled calf ex., gilt line borders, g.e., £21 10s. A large copy, measuring $7\frac{3}{16}$ in. by $5\frac{1}{4}$ in., of the first edition of Milton's *Paradise Lost*, with the seventh title-page, S. Simmons, and are to be sold by T. Helder, 1669, brown levant mor. ex., with gilt line borders and frames with corner ornaments, etc., g.e., by F. Bedford, was knocked down for £20 10s. Other libraries were dispersed by the same firm on February 23rd and 24th. The property of Sir Henry Bunbury, Bart., J. D. Hooker's *Botany of the Antarctic Voyage of H.M. Discovery ships "Erebus" and "Terror" in 1839-1843*, 2 vols., 1844-7; *Flora Tasmaniæ*, 2 vols., 1860, together 4 vols., numerous fine coloured plates, attained the amount of £54. The property of the late George Kelly Matthews, of Beckenham, George Catlin's *North American Indian Portfolio, Hunting Scenes and Amusements*, 25 coloured plates mounted on cards, with separate descriptive letterpress, in portfolio (broken), 1844, had £22 10s. bid for it.

Amongst the books put up to auction at Messrs. Puttick & Simpson's on February 23rd and 24th, a New Testament in English, black letter, printed by E. Whytchurche, 1546, on yellow paper, brought £100. The original MS. of Robert Louis Stevenson's *Maker to Prosperity* realised £70. Returning to the printed books, a first edition of Dickens's *Haunted Man*, containing an autograph inscription to Harrison Ainsworth, the novelist, fetched £60; whilst a similar sum was given for a first edition in the original wrappers of Thackeray's *Vanity Fair*.

Various properties came under the hammer at Messrs. Christie's on February 28th. La Fontaine's *Fables Choisies, mises en vers*, with fine impressions of the plates by J. B. Oudry, 4 vols., contemp. red mor. ex., folio, Paris, 1755-9, realised £64. An interesting lot consisted of A. L. S. *Nap* (Napoleon I.), hf. p. 8vo, May 11th (1814, to Murat), entirely holograph, respecting his establishments at Elba, which was eventually secured for £50. This document belonged formerly to General Crokat, great-uncle of the late owner, who was with the emperor when he died at St. Helena. It was enclosed in an envelope, endorsed "Lettre de Napoleon à Murat, apporte par le père Michel, Franciscan, de l'Isle d'Elbe à Naples." Another manuscript of importance took the form of Queen Anne's *Household Book and Dietary*, with the names and stipends of the officers and servants of the court, etc., 34 pp., folio, with the queen's signature on nearly every page, in mor. case, which fell for £30.

Some books were included in Messrs. Sotheby's sale of Japanese colour-prints, the property of Kington Baker, on February 29th and March 1st, 2nd, and 3rd. On the fourth day, Shunshō & Shigemasa: *Seirō Bijin Awase*

Sugata Kagami, A Mirror of the Likenesses of Tea-house Beauties brought together, 3 vols. complete, first ed., Yedo, 1776, with 93 pages of illustrations in colours, signed Katsukawa Yūji Shunshō and Kitao Karan Shigemasa, in original covers, with a translation of the preface, was knocked down for £45. *Tōkaidō Go-Jū-San Eki Fūkei Tsuzuku Yoko Gwa*, continuous lateral views of the fifty-three stations of the Tōkaidō, orig. ed., in 2 vols., as published on the completion of the series, mounted in Japanese style, with labels on the covers bearing the title in white characters on a blue ground, followed by the publisher's name Hōyeidō, and his seal Take Uchi, realised £43. Inside the front cover of each volume, in red seal form, was Hiroshige Gwa; in blue script text the title, and a large red and white seal reading, Take Uchi Magohachi Han, and at the back of each volume was a list of proposed issues of other series by Ichiryūsai Hiroshige, followed by the publisher's full address, all in blue characters. These volumes formed the standard for Mr. J. S. Happer in deciding on the states of the Tōkaidō prints, and passed from his collection into that of Mr. Kington Baker. All but two of the series were in the first known state.

A series of properties, consisting mainly of numismatical works, came under the hammer at Messrs. Sotheby's on March 8th, 9th, and 10th. On the second day, *Le Costume Historique*, by M. A. Racinet, 6 vols., with 500 fine plates, many being coloured, hf. mor., Paris, 1888, realised £19 5s. On the third day, a copy of the *British Museum Catalogue of the Greek Coins*, 26 vols., with plates, Printed by Order of the Trustees, 1873-1910, fetched £34; whilst a set of the Publications of the Numismatical Society of London, from the commencement in 1836 to 1913, comprising Proceedings 1836-9, Journal 1836-8, and Numismatic Chronicle 1838-1913, together 65 vols., with plates, 39 vols., bound in hf. mor., not quite uniform, the remainder in parts as issued, brought £20.

Paintings

PICTURES from the collection of Captain F. H. Huth, of Bath, were put up to auction at Messrs. Christie's on February 25th. The highest bid registered was one of £409 10s. for a *Portrait of Henry VIII.*, by Stretes, on panel, 35½ in. by 28½ in. A *Portrait of Henry VII., in jewelled red dress*, by an unknown artist, on panel, 22½ in. by 17¾ in., realised £199 10s.; and a *Portrait of Charles I., in armour*, by Dobson, 21½ in. by 16 in., £115 10s. By G. Morland, *A Shepherd Reposing, with a dog and sheep*, 15½ in. by 20 in., brought £105; and *A Portrait of Queen Elizabeth*, by Gheeraerdts, 50 in. by 31½ in., fetched £73 10s. Amongst other lots, a *Portrait of Charles II., in armour*, by Wissing, 29¼ in. by 24 in., realised £65 2s.; *Prince Rupert, when a boy*, and *Lady Anne Wallope*, on panel, £65 2s.; *Portrait of Charles I.*, by Dobson, 45½ in. by 26 in., £63; *Portrait of Joseph Addison*, by Kneller, 48½ in. by 39 in., £52 10s.; *Empress Eugénie*, by Edouard Dubuffe, 1854, 54 in. by 28 in., £50 8s.; *Portrait of a Gentleman*, by Opie, 28½ in. by 23¾ in., £48 6s.; *A Spaniel*, belonging to Miss Hamlet, for whom the picture was painted, by Sir E. Landseer, 24½ in. by 29½ in., £48 6s.; *Portrait of a Lady*, by Ravesteyn, on panel, 25 in. by 20½ in., £46 4s.; and *Shipping off a Port: Sunset*, by G. Chambers, 1835, 24 in. by 24 in., £42. On the same day some pictures belonging to the late E. A. Thorburn came under the hammer. Of two drawings by Birket Foster, *On the Shore, Bonchurch*, 13 in. by 27¼ in., sold for £199 10s.; whilst *Children Swinging on a Gate*, 9½ in. by 14 in., was knocked down for £141 15s. Frederick Barnard's *Sidney Carton*, 35½ in. by 27½ in., which was exhibited at the Royal Academy, 1882, and at Glasgow, attained the amount of £33 12s. *The Cornfield*, by J. Linnell, senior, 1862, on panel, 17¼ in. by 23¼ in., fell for £73 10s. Various other properties were also disposed of, the most successful item being *A Glint of Sunshine*, by Peter Graham, R.A., 1881, 19½ in. by 29½ in., upon which the hammer fell finally for £231. *A Brunette*, by J. W. Godward, circular, 19½ in. diam., brought £54 12s.; and *A View at Slindon, with sheep*, by E. M. Wimperis, 1889, 11½ in. by 18¼ in., £29 8s.

The picture sales held during March were, with one exception, of minor importance, and high prices were distinguished by their absence. Two days, March 23rd and 24th, were occupied at Christie's with the dispersal of part of the stock of Messrs. Wallis & Son, of the French Gallery, but of the 303 items only four attained the dignity of three figures. A work by B. W. Leader, R.A., *The Shallow Stream*, 48 in. by 72 in., made the highest price in the sale, selling for £204 15s.; while J. Farquharson's *Eve's Softening Gleam*, 27½ in. by 41 in., made £131 5s.; and J. Docharty's *Loch Achray, near Ben Venue*, 35½ in. by 56 in., realised £105. Mention, too, must be made of an interesting work by P. Joanowitch, *A Serbian Bard*, 39 in. by 58½ in., which was purchased for £141 15s.

A few interesting works from various sources appeared at the same rooms on the 17th. A small view by S. van Ruysdael, *A River Scene with Boats*, 17 in. by 21½ in., aroused some attention, being finally knocked down for £336; a triptych, with the *Adoration of the Shepherds*, ascribed to the Master of the Utrecht *Adoration*, 28 in. by 20 in., brought 210 guineas; and a *Madonna and Child*, the work of Cima da Conegliano, made £147. The last-named work was exhibited at the Old Masters Exhibition in 1912.

Christie's also sold for £157 10s. during the month *A Lecture on Gadding*, by J. R. Smith, so well known from the engravings by Bartolozzi, and W. Nutter, one of Smith's most accomplished pupils; and a pastel portrait by Gardiner of *Mrs. Russell, of Reigate*, £278 5s.

The sale of pictures held at Christie's on March 10th was mainly interesting owing to the inclusion of some half-a-dozen items from the collection of Mr. Edward North Buxton. Of these, the chief was a portrait by George Romney of *Madame De Genlis*, which realised £472 10s. This work figured at both the Burlington House Exhibition in 1877 and at the Exhibition at the Grafton Gallery in 1901. There were also two works by

Lord Leighton, *Cleoboulos instructing his daughter Cleobouline* and *After Vespers*, which made £315 and £100 16s. respectively; and Landseer's well-known work, *Highland Nurses*, which made £357. This picture, which was exhibited at the Royal Academy in 1866, was engraved by both Thomas Landseer and G. Zobell, and figured in the Turner sale in 1878. A typical example by that much-appreciated artist, Fantin Latour, *Nasturtiums in a Glass Vase*, aroused keen competition, going for £451 10s. Two works by Augustus John each made £136 10s., and £241 was given for *Pepita*, by Charles Conder.

Engravings

THE prices realised at the King Street rooms during March for a miscellaneous collection of engravings from various sources indicate that collectors, despite the war, still hold the works of the masters of the English eighteenth-century school of engraving in high esteem. Early in the sale, for instance, a set of Wheatley's well-known *Cries of London*, seven of the thirteen prints being etched letter proofs, though only in bistre, realised the excellent price of £132 6s.; while a fine impression of Roberts and Ziegler's rare colour-print, *Maternal Amusement*, after A. Buck, made £94 10s. Several other of Adam Buck's well-known prints also sold well, notably *The Mother's Hope* and *The Father's Darling*, which together realised £44 2s.; and another pair, *The Darling Dancing* and *Mamma at Romps*, made £30 9s.

Amongst a series of colour-prints from the collection of Mr. T. Stanley Birkin, mention must be made of the following:—*Lady Elizabeth Foster*, by Bartolozzi, after Reynolds, £141 15s.; *The Romps*, by W. Ward, after W. K. Bigg, £117 12s.; *The Dairy Farm*, after the same, by J. Ward, £120 15s.; and *Morning and Evening*, by W. Ward, after G. Morland, £194 5s. In this sale, too, appeared a fine impression of Bartolozzi's version of J. R. Smith's picture, *A Lecture on Gadding*, which reached the excellent figure of £84.

Later in the same sale a series of some twenty engraved portraits after Sir Joshua Reynolds were sold. Few, however, were of first quality, as can be gathered from the total of £518, of which sum nearly half was contributed by one print, *Mrs. Pelham Feeding Chickens*, by W. Dickinson, a fine impression of the only state, realising £220 10s. The only other item deserving of notice was an impression of that highly valued mezzotint by Valentine Green, the *Duchess of Rutland*, which went for £65 2s.

Other items of interest in the sale were a set of Hoppner's *Ladies of Rank and Fashion*, in the original paper cover, £89 5s.; an open letter proof of *Napoleon Bonaparte*, by Charles Turner, after Sir C. L. Eastlake, £65 2s.; *Mrs. Chambers and Child (Maternal Affection)*, in colours, by T. Cheesman, after R. Westall, £68 5s.; and *Children Gathering Blackberries* and *Children Fishing*, also in colours, by P. Dawe, after G. Morland, £75 12s.

On the 28th Messrs. Christie dispersed the collection of modern etchings belonging to Madame Blanche Marchesi, the chief being an impression of Muirhead Bone's *Great Gantry, Charing Cross*, for which 52 gns. was given. Several etchings by Anders Zorn were put up, *Dagmar* making £21 and *Le Precipice* £35 14s.; while a series of etchings by James MacBey made sums ranging from 6½ gns. to 13½ gns. In another property *The Pool*, by the same engraver, made £15 15s., and *Rotherhithe*, by Whistler, £19 9s.

Among the coloured engravings, a pair, *The Fisherman's Hut* and *Selling Fish*, by J. R. Smith, after G. Morland, brought £105.

A collection of etchings by modern masters was dispersed at Sotheby's rooms early in April, but with a few exceptions only single-figure prices were realised. Two by Whistler, *Becquet* and the scarce *Fumette's bent head*, made £25 and £28 respectively; *The Wingless Chimera*, by D. Y. Cameron, the first state after reduction of plate, on green paper, £25; *Robert Lee's Workshop*, first state, showing construction of roof beyond the archway, by the same, £35; and *Betty Nansen*, by Anders Zorn, £31.

At Messrs. Puttick & Simpson's rooms, on the 3rd, a pair of aquatints in colours by Debucourt, *Les Boquets* and *Le Compliment*, realised £126; and *Thoughts of Matrimony*, by W. Ward, after J. R. Smith, also in colours, sold for £44 2s.

Silver

AN interesting sale of silver took place at Messrs. Christie, Manson & Woods' on February 16th. The most important bids were made for specimens from the collection of the late E. A. Thorburn, of Rothiemay, N.B. Of these, a pair of snuffers, and stand, on baluster stem with moulded octagonal foot, by Louis Mettayer, 1708 (formerly from the collection of the late A. Bateman, 1903), 10 oz. 17 dwt., realised 220s. per oz.; a plain two-handled porringer, engraved with a coat of arms in plume mantling, the handles moulded with beading, 2¾ in. high, 4½ in. diam., by T. Issod, 1691, 9 oz. 5 dwt., 155s. per oz.; and a cup, with wide shallow bowl decorated with a broad band of punched diamond-pattern, supported on a short stem and spreading circular foot engraved with strapwork and with egg-and-tongue border, 3¼ in. high, 3¾ in. diam. of lip, 1605, 4 oz. 11 dwt., 110s. per oz. Amongst the other lots sold "at per oz.," a bowl and cover, formed as a shell, on oval foot, 1739, 9 oz. 2 dwt., was knocked down for 88s., and the same sum was bid for a two-handled porringer, embossed with a shield, corded band and spiral fluting, and with S-shaped handles, 3¼ in. diam., by Wm. Gamble, 1708, 3 oz. 7 dwt.; a silver-gilt two-handled cup, the lower part bulbous, and engraved with birds and branches in the Chinese taste, the neck cylindrical and reeded, and the handles formed as reeded scrolls, 4½ in. high, 4 in. diam., 1678, maker's mark T.R. with crescent above, 8 oz. 3 dwt., 78s.; a plain circular sugar-basin and cover, with reeded borders, 1728, 8 oz. 10 dwt., 70s.; a plain cylindrical argyle, with gadrooned borders, 1774, 10 oz. 18 dwt., 42s.; and a plain oblong tea-caddy, fluted at the angles, and on chased foliage and scroll

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feet, 1765, 9 oz. 3 dwt., 36s. The property of the late Miss M. Horton, of Edgbaston, a sugar-basket, pierced with trellis-work and embossed with drapery festoons, with blue glass liner, 1775, 3 oz. 6 dwt., sold for 64s. per oz.; and a fish slice, with triangular blade, pierced and chased with scroll foliage, and with feathered edges, 1774, 5 oz. 12 dwt., 42s. per oz. Some items from the same collection were sold "all at." Of these a silver-gilt spoon, the bowl engraved with St. Christopher, an inscription and initials, the top of the handle chased with 2 busts, German late sixteenth century, realised £22 1s.; a plain taper-stick, with baluster stem and octagonal foot, by John Cory, 1702, £15 4s. 6d.; and another, nearly similar, with facetted octagonal foot, by N. Greene, 1712, £14. The property of Major Sir Arthur J. Campbell-Orde, Bart., and sold at "per oz.," a circular wire sugar-basket, with applied branches of berried foliage, by Wm. Plummer, *circa* 1760, 2 oz. 15 dwt., was knocked down for 38s. Amongst the items from different properties, a pair of beakers, widening towards the lips, engraved with a broad band of scroll foliage and strap-work, on applied feet edged by a narrow band of stamped X-ornament, 5¼ in. high, Norwich, 1631, maker's mark a thistle head (?), 11 oz. 15 dwt., attained the amount of 105s. per oz.—these pieces were formerly in the Massy-Mainwaring and Fitzhenry collections. A similar bid was made for a plain tazza, with embossed gadrooned border, 7¼ in. diam., 1694, 7 oz. 13 dwt. Sold at "per oz.," a small porringer, embossed with a shield, corded band, and spiral fluting, 3¼ in. diam., 1710, 2 oz. 18 dwt., fetched 90s.; a plain tumber-cup, 2¼ in. diam., 1709, 2 oz. 13 dwt., fetched 75s.; a circular sugar-basin, with narrow lip, chased with flowers, foliage, and shells, on three shell feet, by W. Partis, Newcastle, 1743, and a pair of sugar-nippers, 7 oz. 17 dwt., 74s.; a plain bowl, 6¾ in. diam., by John Lloyd, Dublin, 1773, 12 oz. 3 dwt., 60s.; a circular pierced sugar-basket, engraved with rosettes and laurel festoons, and with beaded edges, 1776, 3 oz. 8 dwt., 58s.; a taper-stick, on square plinth moulded with shells at the corners, 1761, fitted with branches to form a candelabrum, 5 oz. 8 dwt., 56s.; a coffee-pot, with dome cover, the top decorated with straps, by James Chadwick, 1708, 20 oz. 12 dwt., 52s.; a circular sugar-basin, chased with flowers and a medallion head, and with beaded border, by Matthew West, Dublin, *circa* 1775, 4 oz. 17 dwt., 49s.; a plain octagonal coffee-pot, with dome cover, 1720, 25 oz., 44s.; a plain table-bell, with reeded borders, 1798, 6 oz. 17 dwt., 38s.; and an Irish potato-ring, pierced and embossed with buildings, animals, flowers, and scrolls, 8½ diam., by George Hill, Dublin, 17 oz. 6 dwt., 25s.

Porcelain

Two famille-rose plates, enamelled with a cock, chickens, and flowers, in pink and brown scroll borders, Kien-Lung period, realised £37 16s. at Messrs. Christie, Manson & Woods' on February 17th. It belonged to the Trust Estate of the late Miss Wallace, of Laggary, Row, Dumbartonshire. The property of Major Sir Arthur J. Campbell-Orde, Bart., a Church Gresley dessert service, painted with birds in panels on green ground, and flowers on gilt ground round the borders, fetched £32 11s. It consisted of a pair of ice-pails and covers, pair of sugar-tureens, covers and stands, 4 dishes, and 21 plates. The following lots appeared at Messrs. Christie's on February 24th:—The property of the late Mrs. M. P. Rodwell: a Nankin bowl, painted with flowering plants and rocks in petal-shaped and spiral panels, and with hydrangea and prunus-trees inside, 13 in. diam., £26 5s.; and a famille-verte dish, enamelled with a basket of flowers in the centre, and flowers in petal panels round the border, on stippled-green ground, with trellis and diaper edge, 14¼ in. diam., Kang-He, £40 19s. The property of a gentleman: 3 Nankin large dishes, painted with flowers in petal panels on trellis ground in the centres, and peacocks, flowers, and fruit round the borders, 22 in. diam., and 2 wood stands, £157 10s.; and a famille-verte dish, enamelled with flowers, kylins, Hō-Hō birds, and rocks, 13¾ in. diam., Kang-He, £45 3s. From another property, a pair of figures of cocks, with white plumage and red combs, on brown rock-work plinths, 15 in. high, Kien-Lung, £110 5s.

Furniture

At Messrs. Christie, Manson & Woods', on February 17th, an old Scotch mahogany cabinet, with glazed doors above enclosing shelves, cylinder centre enclosing secretary, 3 drawers below, and cupboards and drawers at the sides, carved with narrow bands of fluting and inlaid with ebony lines, the pediment of scroll and petal outline, 100 in. high, 70 in. wide, realised £52 10s. It was the property of Major Sir Arthur J. Campbell-Orde, Bart. An oak cabinet, with 2 drawers in the centre and cupboards below, carved with panels of Jacobean ornament, and with inlaid chequer borders, the upper part supported by carved columns, 75 in. high, 59 in. wide, fetched £44 2s.; whilst a Dutch marqueterie cabinet, with fall-down front enclosing numerous drawers and a cupboard, drawer above and 4 drawers below, inlaid with birds, vases, and sprays of flowers in various woods, 70 in. high, 51 in. wide, brought £25 4s. Amongst the items from the collection of the late C. C. Hutchinson, K.C., which appeared at the same galleries on February 22nd, a settee and 4 fauteuils, of Louis XV. design, with gilt frame-work, the seats and backs covered in Aubusson tapestry woven with cupids and flowers, was knocked down for £50 8s.; and a cassone, of Italian fifteenth-century design, the front painted with a marriage scene, and the borders carved with foliage and fluting and gilt, 77 in. wide, £34 13s. At the same rooms, on February 24th, a Chinese 12-leaf lacquer screen, carved with landscapes, figures, etc., and painted in colours, 9 ft. high, brought £147.

Objets d'Art, etc.

A pair of ormolu andirons, of Louis XV. design, chased with a stag, boar, hounds, and foliage, 13 in. high, sold for £44 2s. at Messrs. Christie's on February 17th. Some Japanese ivory carvings from the collection of the late C. C. Hutchinson, K.C., came under the hammer on February 22nd. Of these a pair of spill-vases, formed of

sections of tusks, carved with mountainous landscapes, figures, and summer-houses, 13½ in. high, on lacquered wood stands, fell for £24 3s.; and a figure of a lady carrying a ewer, 12½ in. high, £19 8s. 6d. At a sale held by Messrs. Debenham & Storr during the latter part of February, a row of 61 pearls realised £865, and a half-hoop brilliant bracelet £226. Messrs. Christie's sale of February 23rd was mainly composed of objets d'art. An oblong box, modelled with a portrait of George III. in relief, and the sides painted with coast scenes and ruins, fetched £24 3s. It came from the collection of J. Woolsey Spackman, and had been exhibited at the London Museum. The feature of the day, however, consisted in a number of snuff and other boxes, some of which attained to high amounts. A Louis XVI. oval gold snuff-box, chased with musical and gardening trophies, etc., and enamelled with panels of cupids sporting, etc., was knocked down for £315; another, decorated with festoons and sprays of flowers in flat chasing, and enamelled with Achilles disguised as a girl being recognised by Ulysses, and other subjects, in shagreen case, £294 5s.; another, chased with musical trophies, flowers, and cupids' heads in vari-coloured gold, enamel plaques inset, painted with genre subjects of children, the thumb-piece formed as a spray of foliage, and set with diamonds, £294; another, octagonal, decorated with panels of purple enamel, showing engine-turning beneath, the borders chased with foliage, and enriched with translucent and opalescent enamel, and the lid set with an enamel plaque painted with Achilles disguised as a girl being recognised by Ulysses, mark of Julien Alaterre, Paris, hall-mark 1774, in shagreen case, £210; another, oval, enamelled *en plein*, with arabesque foliage on yellow and white ground, the lid set with an enamel plaque, painted with Youth diverting Innocence, mark of J. B. Fouache, Paris, 1776, £157 10s.

Stamp Collecting

We continue our list of stamps whose issue has been caused by the war.

The Indian Expeditionary Force landed in France on September 26th, 1914, and the troops were very soon in the firing-line. It was necessary to issue stamps for their use, and current stamps of India were overprinted in black with the letters I.E.F.

The following values, with the numbers of each, have been issued:—

½ pies, grey	230,400
½ anna, green	768,000
1 ,, carmine	? ?
2 annas, mauve	422,000
2½ ,, ultramarine	204,800
3 ,, orange-brown	51,200
4 ,, olive	51,200
8 ,, purple	25,600
12 ,, dull purple	25,600
1 rupee, brown and green	9,600

As will be seen, the numbers issued are fairly large, and unused specimens can at present be purchased from the London dealers at from 1d. to 2s. 8d. each.

German New Guinea.—On September 25th, 1914, German New Guinea was taken by the Australian forces. The stock of German colonial stamps found in the islands were seized and surcharged with the letters G.R.I., and a new value in English, and a first printing of these stamps was issued on October 17th, 1914, and a second printing on December 16th, 1914.

The total number of stamps so issued is as follows:—

1d. on 3 pfennig, brown	1,280
1d. ,, 5 ,, green	4,558
2d. ,, 10 ,, carmine	5,290
2d. ,, 20 ,, ultramarine	5,397
2½d. ,, 10 ,, carmine	1,675
2½d. ,, 20 ,, ultramarine	1,445
3d. ,, 25 ,, black and red on yellow	309
3d. ,, 30 ,, black and orange on buff	347
4d. ,, 40 ,, black and carmine	737
5d. ,, 50 ,, black and purple on buff	282
8d. ,, 80 ,, black and carmine on rose	328
1s. ,, 1 mark, carmine	63
2s. ,, 2 marks, blue	57
3s. ,, 3 ,, violet-black	48
5s. ,, 5 ,, carmine and black	35

These numbers are very small when one considers that thousands of collectors in all countries are trying to get these stamps, and the prices are bound to advance to very high figures indeed.

Recent Auction Prices of Stamps

Messrs. Harmer, Rooke & Co.—British East Africa, 1895, set, £9—a very poor price indeed considering the catalogue value is over £36; Canada, 85 Jubilee block of 4, 50s.; Cape of Good Hope, woodblock, 1d. red, 57s.—the lowest price one of these has sold for at auction for a long time; Gibraltar, error, value omitted, £19; Grenada, error *shilling*, used, £3—catalogued £14; Sydney, 3d. green on cover, £3 3s.; New Zealand, 1d. brown, watermark N.Z.; Buenos Ayres, 3 pesos, green, used, £3; Cyprus, 1d. plate, No. 174, unused, £3 14s.; Tobago, 1885, 6d. brown, £3 3s.; Ceylon, 1857, 8d. brown, imperfect, £15; New Brunswick, 1851, 1s. violet, £8 15s.; Federated Malay States, 825, unused, £7 5s.

Messrs. Glendining & Co., of 7, Argyll Street, W.—Ceylon, 1s. 9d. green, £6 10s.; Ceylon, strip of 3, 9d. purple brown, £5 10s.; Mauritius, 1848, 1d. red, £9 10s.; Nyasaland, £25 blue-green, used, £12; South Australia 9d., printed both sides, £3 10s.

Messrs. Plumridge & Co., Chancery Lane, W.C.—Great Britain, I.R. official, used, £4 10s.; 10s. blue, unused, £6 15s.; £1, unused, £11; Natal, 1s. green, black overprint, £5; Sydney, 1d. red, £5 10s.

Messrs. Puttick & Simpson, Leicester Square.—Nevis, 6d. grey, litho, £3 5s.; 6d. green, £3 15s.; New South Wales, 2d. Sydney, £4 4s. and £4 10s.; New Zealand, 1856, 1d. red, on blue paper, unused, £11; Sicily, 5 grana, retouched, £4 10s.; Transvaal, £5, unused, £13.

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MR. T. P. BENNETT promises a sequel to his book on *The Relation of Sculpture to Architecture*, in which it may be presumed he will treat on the phases of the subject either omitted or only briefly alluded to in the present volume. The latter practically resolves itself into a survey of modern outdoor monuments and their settings. The author in his introductory chapters makes brief allusions to classical Gothic and Renaissance art, and then during the remainder of the volume confines himself to the consideration of nineteenth and twentieth century work. Within these limitations Mr. Bennett has made a fairly comprehensive survey of his subject, drawing his examples not only from England, but also from France, Germany, Italy, Holland, Belgium, and the United States; while his criticisms show that he has personally viewed the vast majority of the works he describes, every one of which is illustrated. The result is a highly interesting and useful book, full of suggestion to sculptors, architects, and those who are concerned in the planning of public monuments. In his remarks concerning the general principles which govern his subject, Mr. Bennett is excellent. It is when he descends from the general to the particular that one finds his criticisms are often wanting in force, and that he is too generally content to point out the merits of an example, while calling attention only to its most glaring defects. Another failing is his almost complete ignoring of Gothic work. A few German monuments are given which might be classified under that style, but the only example of English Gothic included is that costly failure the Albert Memorial, on which Mr. Bennett writes far more leniently than the majority of critics. One could have wished that the author could have given more consideration to monumental sites as a homogeneous whole, instead of merely dealing with isolated fragments of them. Trafalgar Square is a case in point. Here we have a magnificent site, specially planned for adornment by statuary, but which is already partially spoilt, and is in ultimate danger of being completely disfigured by the introduction of monuments which, however good they may be in themselves, are designed without a proper regard to their surroundings. Mr. Bennett devotes a brief paragraph to the general design of the Square, and then in another portion of the book gives a lengthy description of the Napier and Havelock monuments. Another instance is that of the Gladstone monument behind St. George's Hall, Liverpool. The author illustrates and briefly alludes to this work, but he omits all mention of the forest of sculpture which has sprung up around it, and which in a great measure dwarfs and destroys the importance of the central work. This piecemeal consideration and treatment of important sites for sculpture has been one of the great defects of modern English architecture, and it would have been well if the author had pointed it out and made suggestions for its future correction. However, in spite of its defects, more especially of its rather too obtrusive tolerance of the second-rate, Mr. Bennett's book is at the present time a valuable addition to our sparse literature on the subject of the relation of sculpture to architecture. It gives a good idea of modern monumental work in the leading artistic countries of the world, and its criticism, if generally erring on the side of leniency, is based on sound principles, and should prevent the reader from condoning the more obvious mistakes in the design and planning of monuments.

"The Relation of Sculpture to Architecture" By T. P. Bennett, A.R.I.B.A. (Cambridge University Press 15s. net)

MOST Englishmen who read Mr. William M'Millan's interesting but over-brief book on *Scottish Symbols* will be astonished to learn that the royal arms and standards which are current south of the Tweed should undergo considerable revision before they can be legally displayed on the other side of the border. According to the Act of Union, the Scottish emblems in arms and flags should be given the place of honour when the latter are displayed in Scotland. Thus in the royal arms and standard of Britain as officially used in Scotland, the Scottish lion is shown in the first and fourth

"Scottish Symbols," by William M'Millan (Alexander Gardner. 7s. 6d. net)

quarters, while the positions of the lion and unicorn which form the supporters of the arms are reversed. Until the Act of Union between the two kingdoms was passed, the Union Jack was subject to a similar modification, the cross of St. Andrew being placed above the cross of St. George. As is the case with St. George and England, the direct connection of St. Andrew with Scotland is very remote. Mr. M'Millan traces the origin of the cultus of St. Andrew to the importation of some alleged relics of the saint which were brought to Scotland in the eighth century. Before then St. Columba was regarded as the patron of Scotland, and he was only superseded when St. Andrews, where the relics of the apostle were deposited, became the most important religious centre in the kingdom. By "the tenth century the veneration of St. Andrew was firmly established," and his figure frequently appears on clerical and royal seals and insignia from the thirteenth century and onwards. The cross of St. Andrew is said to have been used on the national standard by Hungus, or Angus, McFergus, King of the Picts. Mr. M'Millan does not accept this legend, but deduces from the fact of its circulation in the twelfth century that the cross was in use long before that period. The Scottish royal arms "as we know them now, a lion rampant surrounded by a double tressure ornamented with fleur-de-lis, appears for the first time on the great seal of Alexander III. (1249-1286)," but the lion was rather the royal than the national emblem, and "during the Civil Wars of 1638-1651 the royal banner (bearing the lion) was always the

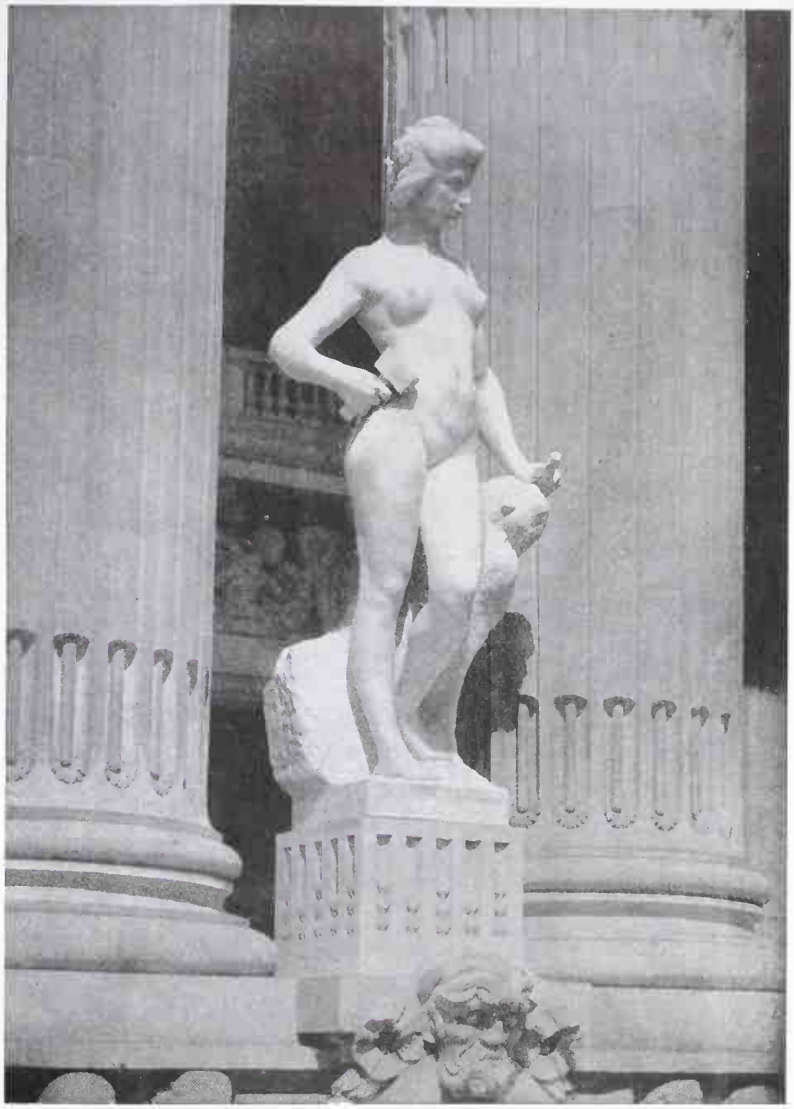

FIGURE OF "SCULPTURE" FROM THE GRAND PALAIS, PARIS
FROM "THE RELATION OF SCULPTURE TO ARCHITECTURE" (CAMBRIDGE UNIVERSITY PRESS)

BURLINGAME PUBLIC LIB.

flag of the Royalists, while the Covenanters stuck to the national flag, the white saltire of St. Andrew." The third Scottish emblem, the thistle, is of far lesser antiquity than either of the others; it came into use with the establishment of the Scottish order of the same name, but it appears impossible to definitely determine when the establishment took place. It was revived by James II. of England and James VII. of Scotland in 1687. Mr. M'Millan traces the original order as far back as 1535, at which date the Cambuskenneth Chartulary "shows a fine collar of thistles round the royal shield, together with a badge bearing the figure of St. Andrew," and points out that James III. (1460-1488) is represented wearing a collar, like that of the present order, on a portrait now in the Scottish National Gallery. Besides thoroughly dealing with the national emblems, the author gives an interesting chapter on regimental badges, another on heraldry in general, and a short glossary of heraldic terms. His work shows a considerable amount of original research, and is written in a plain and intelligible style. It certainly deserves to be read by all Scotsmen who are interested in the history of their country, and might be studied with advantage by Englishmen as throwing a considerable light on the sentimental grievances which from time to time give rise to little outbursts of ill-feeling between the northern and southern portions of the joint kingdom. The work is illustrated with one coloured plate and a number of line blocks.

"A Book of the Passion of Our Lord," depicted by the Old Masters. 3s. net. Memorabilia: "Portraits of Christ," "The Last Supper." 1s. 6d. each net "Easter Poems," "The Ideal of Citizenship." 1s. each net. (Philip Lee Warner for the Medici Society)

IT would seem to be Mr. Lee Warner's mission to popularise the works of the Italian masters, and indeed the fine paintings of all the earlier schools, as well as some of the little-read masterpieces of ancient literature, by issuing beautiful and inexpensive reproductions and reprints of them in forms that make them attractive even to the non-æsthetic British public. The latest bevy of works from the Medici Society include two the interest in which is purely literary, and three in which it is chiefly artistic. The latter are all specially appropriate to the Easter season. *A Book of the Passion of Our Lord* contains thirteen excellent reproductions in colour of works by Italian masters, accompanied by descriptive letterpress. Only two of the originals—Francesco Francia's picture of *The Entombment*, and *The Crucifixion* of Antonello da Messina, both at the National Gallery—are in a place accessible to the vast majority of the English public, and some of them, like *The Crucifixion* of Pietro Perugino, in the Hermitage, Petrograd, are far removed from the track of the ordinary tourist. Other works illustrated include examples by Fra Angelico, Leonardo, Berna, Giottino, and Duccio. The reproductions are of excellent quality and printed with scrupulous care. Two other illustrated publications, belonging to the well-known "Memorabilia" series, are respectively concerned with the *Portraits of Christ* and representations of *The Last Supper*, each containing twelve small but clear collotype plates taken from well-known early works. As Mr. G. F. Hill points out in his introduction to the former, behind these portraits there is "no sort of memory of the actual appearance of Christ in life. That had long faded from the minds of men, and the artists were merely attempting an ideal representation of divine beauty or majesty." The earliest portrait reproduced is that taken from the beautiful mosaic in Santa Padenziana at Rome, which is generally supposed to date from a restoration of the Church effected under Pope Siricius (A.D. 384-398). It is noteworthy as one of the earliest representations of Christ with a beard, the earlier frescoes in the Catacombs almost invariably depicting Him as beardless. The other portraits, which are ranged in approximate chronological order, include works by Italian, Greek, French, and Flemish artists, the latest being a reproduction of the panel by Quenten Matsys in the National Gallery. Among the more interesting are the plates taken from copies by Thomas Heaphy of the miraculous napkin of Saint Veronica, the originals of which are at Saint Bartolommeo, Genoa, and San Silvestro, Rome. According to the legend concerning this relic—which, it is said, bears the miraculous imprint of the face of Christ—it possessed the power of being able to impress the picture on any object with which it came into contact. Hence, if its miraculous origin is acknowledged, it is easy to account for its existence in duplicate. The twelve representations of *The Last Supper* undeniably culminate in Leonardo's famous picture, which renders the scene with a spiritual insight, imaginative power, and dramatic strength that it appears impossible to surpass. The only version of the subject which may be said to at all compete with his is that by the late Goodwin Lewis, and this not by reason of any special artistic skill on the part of the painter, but that he represented the scene as it might actually have occurred, with the figures garbed in Eastern costume and reclining in Eastern fashion on low cushions. This version, which does not possess great artistic interest, is naturally not included in the booklet, which is chiefly occupied with the work of those primitive painters and sculptors whose conceptions prepared the way for the composition of Leonardo's masterpiece. The other two "Memorabilia" are a book of *Easter Poems*, edited by Mr. C. A. Miles, in which a number of beautiful pieces are drawn from old-world authors like John Donne, Sir John Beaumont, William Drummond, Richard Crashaw, and Henry Vaughan—men whose names are familiar to every student of literature, but whose actual productions are far too little read—and *The Ideal of Citizenship, being the Speech of Pericles over those Fallen in the War*, translated from the Greek of Thucydides by A. E. Zimmern. This noble eulogy, one of the most poignant ever written, is singularly appropriate to the present time, for, with the substitution of a few words, the speech would apply equally to the England of to-day as the Greece of Pericles.

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"A Catalogue of Works on Oriental Art, History, Languages, and Literature." (Bernard Quaritch. 1s. net)

THE three hundred and forty-first catalogue of Mr. Bernard Quaritch (11, Grafton Street) deals almost exclusively with works concerning the near and further Orient—their arts, history, language, and physiography. Of especial artistic interest are a number of old Persian manuscripts, which include some choice examples of the best periods of illuminating. One of these manuscripts is a sixteenth-century translation of the *Yoga Vasishtha*, executed for the Emperor Akbar—the greatest of the native rulers of India—and evidently regarded by him as a cherished possession. Consisting of 326 pages, measuring 10½ in. by 7½ in., it contains 41 fine and characteristic miniatures by artists of his court. It was of sufficient importance for the emperor to have it officially inspected every few years, the record of which is transcribed on the work, while it also bears the autograph of the Emperor Shāh Jahān, dated the first year of his reign, 1628. There are several other manuscripts of scarcely less importance, as well as others, which, though interesting to collectors as specimens of fine calligraphy and characteristic illumination of various periods, yet come within the scope of quite moderate purses. Among the two thousand seven hundred and odd printed works enumerated in the catalogue are a large number of old and modern standard works, among which books dealing with ceramics, paintings, and literature are well represented. An important feature is a number of publications issued by learned societies and museums, such as those of the Oriental Translation Fund, the Institut Francais d'Archæologie Orientale of Cairo, the Hakluyt Society, and others, many of which are offered both in complete sets and single volumes. Works dealing with ceramic art, numismatics, Oriental carpets, and the graphic art of China and Japan are well exemplified. The items enumerated in the catalogue range in value from 1s. to £900.

"The Philosophy of Painting," by Racy Husted Bell (G. P. Putnam's Sons. 5s. net)

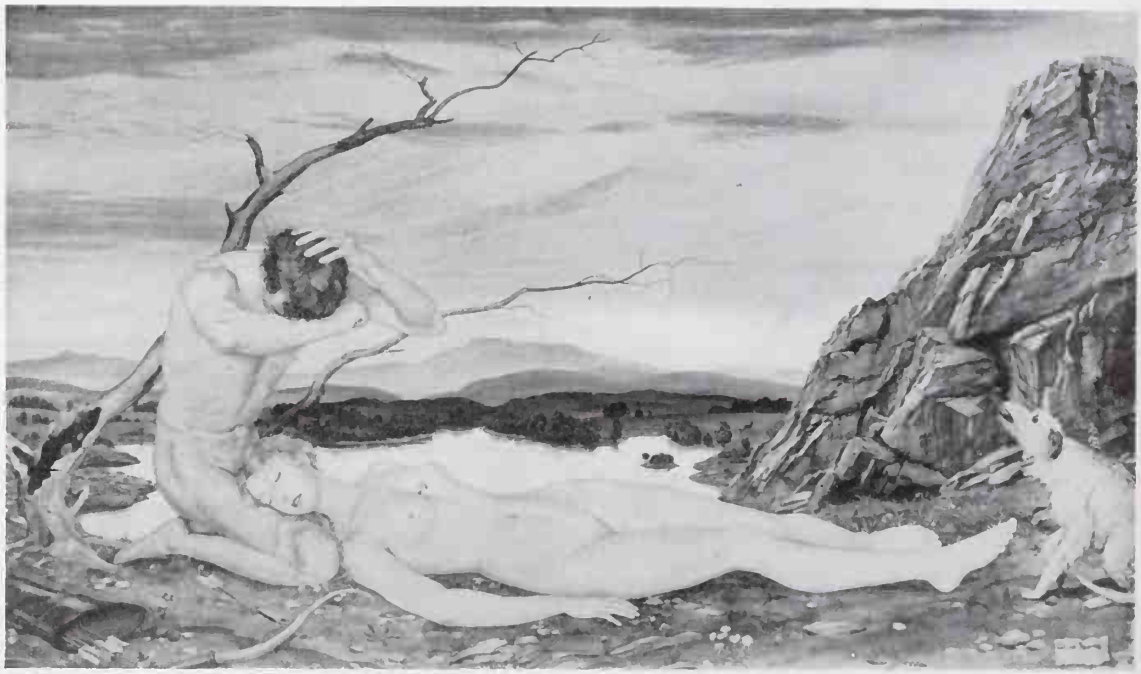
To compress an account of the philosophy of painting, and a history of the development of the art from prehistoric times to the dawn of the twentieth century, in an octavo volume of 230 pages, is a task which demands not only wide knowledge, but the power of summarising it in a precise and logical manner. Dr. R. H. Bell's book, unfortunately, will not convince the reader that he is fully possessed of these qualifications. It is marked by a freshness of outlook and an occasional raciness of style that make it easy of perusal, but its parts are disproportioned, the chronology of the subject is not clearly expressed, and the brief criticisms of the artists mentioned are in many cases rather vague, and do not sufficiently sum up their salient characteristics. A full half of the volume is devoted to prehistoric and ancient painting, a subject on which comparatively little is known, and on which the author makes conjectures which do not appear to coincide with modern discoveries. What, for instance, can be said about his hypothesis "that the art of painting evolved from one of the branches into which primitive speech divided: that is to say, from writing"? The remnants of palæolithic art that have been preserved to us appear to show conclusively that painting must have originated many millenniums before any form of written communication was evolved. It was preceded by engraving—that is to say, by outline drawings made in incised line on stone, bone, or other substances. Earlier than these were rude pieces of sculpture executed in the round, the making of which was probably suggested to man by the skill he had acquired in shaping and carving the weapons of the chase. To Greek painters and their achievements Dr. Bell gives up fifty-one pages—an inordinate amount of space, considering the paucity of definite information we possess on the subject, and the little direct bearing it has on modern art. On the other hand, he omits all reference to the history of Chinese and Japanese painting. As these countries have followed an unbroken tradition of the art which extends back to some centuries before the Christian era, and which exercises a more vital influence on modern art than has ever been the case with Greek painting, this omission is to be regretted. The chapter on Italian painting would have been better had the author given the dates of the painters mentioned and more clearly traced the co-relation of their art. Dutch figure-painting is imperfectly surveyed in two pages, which are arranged without any idea of chronological sequence, and this latter failing handicaps the utility of the rest of the work. To show how careless Dr. Bell is in this respect, one may quote a typical sentence: "Van Dyck . . . put his stamp upon the art down through the eighteenth century. His influence may be said to have been dominant, although it was slightly modified by that of Lely and of Kneller. Other succeeding men had their followers, such as Moro, Mierevelt, Rigaud, Largillière, and Canaletto, but their work made no impression." The tyro who reads this sentence literally, and gathers thereby that Moro (1512-1582) and Mierevelt (1567-1641) were the followers of the successors of Kneller (1646-1723), is likely to have his ideas of the chronology of painting in England somewhat confused.

"Who's Who in Philately," 1916 ("The Philatelic Magazine" 2s. 6d. net)

WHILST noticing this work in our March issue, we attributed its publication to *The Philatelic Circular* in error. As a matter of fact, it is produced by *The Philatelic Magazine*, which incorporates the former journal. The edition of *Who's Who in Philately* for 1916 has been considerably extended, and comprises, amongst other features, a 16-page directory of societies and clubs, which should prove of great assistance to the stamp collector.

The Royal Society of Painters in Water-colours

THE inherent strength of the personnel of the Royal Society of Painters in Water-colours is shown in their present exhibition (5A, Pall Mall East). Though the number of works shown is smaller, and some leading members are either unrepresented or represented only by unimportant examples, the display is scarcely less interesting and less marked by variety of outlook and technical ability than usual. Mr. J. S. Sargent's *Guidecca*, one of the early numbers, is the first drawing which irresistibly attracts the spectator's eye. It is a mere study, set down apparently without any particular respect for the beauty of Venice, but compelling attention by its strength and the ease, adequacy, and directness of its handling. Against it hangs the *Delphiniums* of the president, Mr. Alfred Parsons, the latter's highly-finished and minute style forming a complete contrast to that of Mr. Sargent, and yet, of all the drawings which immediately abut the *Guidecca*, this is certainly the one which suffers least from the juxtaposition of its powerful neighbour. The comparison is useful as showing—what many of the younger generation appear to doubt—that strength may be equally attained in carefully-wrought as in broadly-handled work. Mr. Reginald Barratt's *Central West Doorway, St. Mark's, Venice*, shows the firm draughtsmanship necessary for the handling of such a purely architectural subject, combined with a feeling for colour and chiaroscuro which invests it with a pictorial charm. Mr. Albert Goodwin also essays architecture in his *Westminster—from a House Top*, a new and picturesque view of a hackneyed theme, its feeling of romance and mystery being heightened by being shown under the ebbing glories of a beautiful sunset sky. Of all Mrs. Laura Knight's half-dozen representations of children disporting themselves on the verge of the sea, none attain more charm and spontaneity than her delightful little drawing of *Children Playing*, which shows two



THE DEATH OF PROCRIS BY WYNNE APPERLEY, R.I. AT THE ROYAL INSTITUTE

small damsels disporting themselves with that blissful abandon which children only venture to assume when they think that no one is overlooking them. In her larger works Mrs. Knight adopts a thinness of handling not altogether suited to their size, the pencil drawing being obtrusively apparent under the washes of colour. There is a certain virtue in this frank revelation of ways and means, but it is not always appropriate, for in an important work of art, as in a Gothic cathedral, there should be reticence and mystery as well. Mrs. Knight, however, may be forgiven any mannerisms in her representations of child life, even when they are not altogether her own, for no artist at the present time shows a more thorough acquaintance with the spirit of childhood or translates it more vividly into pictorial form. Mr. Napier Hemy, as usual, gives several strong and closely studied Channel scenes, redolent of salt air and fresh seas; while Mr. Oliver Hall retains his fondness for austere and restrained coloration, which, as in the *Old Ash Trees*, *Bardsea Forest*, or *The Bridge at Albi*, help to give dignity to, and emphasise the essential lines of, the composition. *Among the Hampshire Hills*, by Mr. D. Murray Smith, is a beautiful rendering of cloud forms, to which the low-horizoned landscape forms only a setting. Few artists have been more successful in suggesting at once the volume, transparency, and lightness of the floating aerial masses, which are grouped into a composition both impressive and interesting. A pure note of joyousness is struck in Mr. J. Walter West's *Hark, Hark! the Lark at Heaven's Gate Sings*, a daring effect of sun-flooded sky, with a glimpse of hill side and trees below. Mr. Colin B. Phillip's *Hot Afternoon—North-West Coast of the Isle of Skye* conveys little idea of summer heat in his white-grey sky and the colourless expanse of the estuary beneath. These, however, form an admirable setting to the notes of deep russet and yellow in the foreground. Another Scottish scene—*A Lowland Farm*, by Mr. D. Y. Cameron—followed the artist's usual arrangement of parallel horizontal lines, almost executed in monochrome, but relieved by patches of vivid colour. Less dependent upon its lineal composition was the same artist's *Autumn in Strathtay*, in which the resonant notes of purple, orange, and russet formed an effective combination. Characteristic drawings of English pastoral scenery, marked by pleasant tone and colour, were contributed by Sir Ernest Waterlow and Mr. R. Thorne-Waite. Mr. H. Hughes-Stanton, too, is becoming more thoroughly English both in his choice of subjects and his treatment of them. His *Near Eskdale, Cumberland*, a transcript of mountain scenery, looking near and distinct in an atmosphere clarified by approaching rain, showed the artist's usual individuality of outlook; yet in its deep, full colour and vigour of handling it was marked by affinity to some of Cox's later works. Some fine passages of colour distinguish Miss Clara Montalba's Venetian scenes—one of the few lady artists who has always pursued a definite and independent path of her own. Her range may not be great, but within its limitations she is a master, and the absence of her work would make a small but appreciable gap in English art. Mr. W. Russell Flint's *Primrose Song* shows a bevy of grey-clad maidens in an early spring landscape, backed by a range of deep blue hills on which the winter snows still linger. It is well balanced and composed, and the subtle approach of Springtime is well suggested in the colouring of the still bare and bleak prospect, in which the harsh views of winter are giving way to the more delicate tones which herald the approach of the flowering season. Another important figure picture is Mr. Harry Watson's *Promise*. A little too academic in treatment and too formal in arrangement, it merits the praise due to fine draughtsmanship and refined, well-balanced colour. Mr. Charles Sims is represented only by a little *Landscape*. At first sight it has the aspect of an incoherent phantasy, but little by little the spectator becomes aware that the drawing is perfectly logical, the appearance of confusion originating in the foreground being formed of isolated leaves fringing some bushes, the major portion of which is outside the area of the drawing. The colour is strong, and the effect of the vivid evening light on the distant field and foliage is set down with great insight and certainty, but, nevertheless, the effect of the whole is quaint rather than beautiful. Mr. S. J. Lamorna Birch contributed several romantic landscapes, of which *The Lakeside*, a vista of still water and blue hills seen between the stems of some lofty trees, was one of the most successful. One, however, must not forget his beautiful *Bickleigh Vale, Devonshire*, a wide expanse of hill and dale realised broadly in pale and dulcet colour. Mr. Robert W. Allan's *A Sikh School, Amritsa, India*, gave a fine rendering of bright tones seen under brilliant sunshine; and Mr. James Patterson's *Singer*, a fluently painted figure subject, was touched in with breadth and freedom.

The Royal Institute of Painters in Water-colour

THE one hundred and seventh exhibition at the Royal Institute of Painters in Water-Colour (Piccadilly) is generally wanting in excitement. There are no eccentricities and few works that depart from the normal by showing marked originality in either subject or treatment. This absence of novelty does not necessarily affect the artistic merits of the display, but it certainly robs the exhibition of some of its attractiveness for the casual visitor. The latter wants amusement as well as edification, a seasoning of neoteric extravaganzas as well as more solid fare, and he condemns the exhibition as bad merely because it contains little that is unusual. Of topical subjects—now synonymous with warlike ones—there are but few. Mr. Charles Dixon in the *V Beach* gives a spirited representation of "the most terrible of all landings at the Dardanelles," full of life and movement. It is a chaotic subject, crowded with moving figures and bursting shells, and backed by an expanse of water alive with boats and shipping of all descriptions. The artist has succeeded in composing these over-numerous elements into well-balanced masses, and doing it in pleasing colour, a feat that makes it one of the most successful of present-day war pictures. Mr. Henry J. Stock typifies the same

struggle in well-drawn but not very convincing allegory. A stalwart Englishman half clothed in khaki is locked in furious conflict with a red-coated Turk for the possession of a standard, whilst amidst the reek of smoke behind

a tendency to an over-prodigality of accessories. The principal figures are so delightful in themselves that they would gain in a simpler setting. In this respect Mr. Apperley's *Death of Procris* is his most successful work.

IRISH GLASS AT MESSRS. EDWARDS' GALLERIES

"war angels" are hovering with outstretched hands. The colouring is good, the action of the two straining figures vigorously rendered, but one fails to grasp the *raison d'être* of the angels—no clue is given whether they are waiting to interpose, or are inspiring the combatants, or are merely pitying spectators of the scene. A third topical drawing, Mr. Fred Roe's *His Old Regiment*, showing a Chelsea pensioner talking to one of his successors in khaki, is a shrewd piece of character-painting, the differences between the old and modern types of soldier and age and youth being well suggested without being over-emphasised. Of drawings which make no claim to be topical is Mr. Wynne Apperley's *Danae*, a nude figure hardly in the first flush of womanhood, so charmingly realised, and with her attendant cupid forming a picture so complete, that one could well dispense with the heavily-handled golden cloud that appears in the top of the composition. The same artist's *Frolic*—two slender nymphs disporting themselves in a brook with cupids and boyish fauns as spectators—shows also

Though the background is painted with the minuteness of a pre-Raphaelite landscape, it is kept simple, and the jagged upright lines of the precipitous rock and blasted tree, which form its most important features, are a valuable foil to the gentle curves of the recumbent figure of Procris. In the colour-scheme purple and white predominate, the cold white tones of the prostrate body being re-echoed in the more decided white of the surface of the lake and the grey of the sky. The feeling of death is subtly and beautifully suggested, not only by the rigidity of the figure, but in the austere and cold brilliance of the work. A quaint and dainty piece of humour is Mr. Gordon Browne's "*Where did you get those feathers?*" showing Cupid, with his quiver of feathered arrows, in the midst of a circle of birds with prodigiously long beaks, who are making the embarrassing enquiry. There are capable landscapes of all kinds. Mr. Gerald Ackerman is represented by four, fresh and sunny in colour and crisp in their handling, of which *On the Steyning Downs* and *On the Sussex Downs* are

he most successful. Mr. Charles Simpson gives a broadly handled and vivid impression of rushing water n *The Dark Pool*, and Mrs. Eleanor Hughes a topographical view of a *Landscape* seen over a ploughed ield, in which the furrows and the lines of the more listant field divisions had been arranged to form part of an original and effective composition. The fresh greenery and the sparkle of the water on Mr. Arthur Burrington's *New Forest* scene are finely true to nature, but the sky is a little overstudied, and would gain by greater simplicity of treatment. Another work in which nature is lovingly followed is Mr. James T. Watts's *A Stream from the Hills*, a delicate and highly finished transcript of a birch glade rendered with pre-Raphaelite fidelity. Mr. George Cockram attained a well-balanced tonal effect in his *Morning on Llyn Maelog, Anglesey*, a resonant harmony in green, russet, and grey. The crisply touched *Mentone Garden*, by Mr. Arthur Burrington, showed good colour, but was a little crowded; and Mr. John Peddar's *A Border Stream*, a spacious effect with fine atmospheric feeling, should not be overlooked. Turning to themes not coming strictly within the category of landscape art, Mr. Dudley Hardy's *The Harvest of the Sea* is perhaps as fine as anything he has produced. He makes a superb colour-harmony out of the unpromising materials of a hopeless wet day and a rain-sodden cluster of fisher folks and their customers. The background—the entrance of a little French or Dutch port, half revealed through lambent and transparent mists—is of tender grey and silver, their tones leading up to the deep blues of the clothes of some of the figures in the foreground. For a contrasting note there is the decided green of an umbrella which centres the composition and focuses the colour-scheme. Near by is a valuable touch of vivid red afforded by a man's handkerchief, which helps to give emphasis and value to the cool tones which so greatly predominate in the picture. This touch of red was a device greatly favoured by the old English masters. Turner frequently employed it; Constable introduced it amidst the fresh greens of his landscapes whenever he had an adequate excuse; and Morland thought that no picture should be considered complete without its appearance. In the mid-Victorian era, with its fondness for bright hues and thin tones, the tradition appears to have been lost, but now that we are going back to the deep resonant tones of eighteenth and early nineteenth-century art, it might with advantage be revived. Mr. A. J. Munnings uses it to good effect in *The White Horse*, an Irish race scene set down with a fine feeling for tone in broad and simple lines. The *Old Amsterdam* of Mr. John E. Aitken, a medley of piled up buildings and barges lost in shadow, and backed by a luminous grey sky, might have been bettered by the introduction of some such poignant note. There is a hint of it in the patch of light on one of the barges in the foreground, but this is hardly enough to afford relief to the beautiful yet too unbroken masses of greys and browns which predominate the picture. Mr. John Hassall in *The Red Cushions*, amidst which a girl in picturesque sixteenth-century costume is reclining, goes perhaps to the other extremity. The light is concentrated on the upper part of her figure, revealing a beautiful face under a spotless linen coif, a well-rounded arm, and a glimpse of snowy bosom. All this is delightfully painted and thoroughly interesting, but it occupies less than an eighth of the surface of the picture, the rest of which is lost in an obscurity of dim shadows. The interest is too strongly concentrated. The subject proper is almost lost in its setting, like Falstaff's halfpenny-worth of bread drowning in an "intolerable deal of sack." Another mediæval costume picture is Sir James T. Linton's well-studied *Tito and Tessa*, in which a literary theme is translated into rich and sustained colour with great power of characterisation.

The Royal Society of British Artists and the Associazione Italiana Acquafortisti e Incisori

At the one hundred and forty-fifth exhibition of the Royal Society of British Artists (Suffolk Street), the large room was given over to a display of the work of the Associazione Italiana Acquafortisti e Incisori—the leading society of engravers in Italy—while the exhibits of the British artists were hung in the smaller galleries. Though this arrangement may be commended as a piece of generous hospitality—a desire to give the guests the position of honour—it would have been better for all parties had it been reversed. A large unbroken mass of black and white works, however good individually, are apt to produce a monotonous effect, and the Italian display was no exception. Unfortunately, too, the work was wanting in variety and interest. It generally reached a high pitch of technical accomplishment, but the artists appeared to have no particular message to give, and their efforts too often appealed to one merely as examples of good craftsmanship uninspired by any special emotion for the theme depicted. Among the more striking works were Signor Cesaro Fratino's *Iron and Stone*, vigorous and large in feeling; *The Gun*, by Signor Anselmo Bucci, a broad and strongly handled military theme; the richly toned *Lithograph* of Signor Vincenzo Stanga; Signor Giovanni Greppi's vigorous *La Miguelete, Valentia;* and Signor E. Brugnoli's freely handled *Campo of S. Maria, Formosa.*

Mr. Frank Brangwyn was represented in both exhibitions, he being a member of the Italian Society as well as President of the Royal British Artists. In the former he showed a cartoon of *The Crucifixion*, designed for the Church of the Lepers in Pretoria. It was an original rendering of a theme that has become staled and conventionalised by frequent repetition, and though not marked by devoutness of feeling was rendered impressive and dignified by its largeness of feeling and the fine massing of its composition. The President's other work was his vigorous and well-balanced cartoon for the *Decoration of the British Section of the Ghent Exhibition*, a work in which he had again solved the problem of how to make a modern industrial theme into a fit subject for a superb piece of decorative mural painting. Few important works were contributed by other artists, who, in

view of the large curtailment of the available space, had generally limited their efforts to pictures of moderate dimensions. Among those which may be noted were *A Devonshire Barn*, by Mr. J. Littlejohns, in which the play of light through a hole in the roof gave interest and animation to an otherwise prosaic subject; Mr. Alec Carruthers Gould's strong and breezy *Cloud Wrack, Hampstead Heath*, and Mr. W. T. M. Hawksworth's well-composed and accurately drawn rendering of shipping in *Poole Harbour*. Mr. Leonard Richmond was represented by several deep-toned, romantic landscapes, and Mr. C. A. Hunt by some Italian scenes, of which the *Autumn Morning: South Italy*, with its fine sweep of hill and cloud, was the most successful. Mr. Percy Lancaster's *Village Shop* showed nice colour; Mr. H. Butler's *Ferry* and *Avenue* were fresh and exhilarating, and Mr. Joseph Fletcher's pastel of *Mrs. Leonard Richmond* was simply and easily posed and the drapery well managed. Mr. Tatton Winter showed his usual attractive colour in *Moonrise;* Miss Mary Simpson invested her study of *The Green Shop, Montreuil-sur-Mer*, with quaintness and attraction; and Mr. Vivian Rolt, in his rather sombre *Showery Weather, Yorkshire Moors*, and his sunny *Winchelsea Marsh*, showed both conviction and originality of outlook. The *Orleans Cathedral* of Mr. E. A. Cox was one of the most successful pieces of decorative composition in the exhibition, the artist by his arrangement of parallel horizontal lines and the introduction of strong masses of flat colour investing his work with impressive repose. Other exhibits that should be mentioned included Mr. Albert H. Collins's well-drawn and attractive *Chalk Study;* Mr. Christopher Williams's several contributions, all of which were characterised by bright and effective colour, and some half-dozen truthful and pleasing studies from nature by Mr. Francis Black. A substantial portion of the proceeds from the sale of the works in the exhibition is to be devoted to the Italian Red Cross Society and the Charing Cross Hospital Fund for Wounded Soldiers, respectively.

IRISH GLASS AT MESSRS. EDWARDS' GALLERIES

Black and White Work, by Jean Louis Forain

By kind permission of Mr. Campbell Dodgson an Exhibition of War Cartoons and Etchings by M. Jean Louis Forain was held at 22, Montagu Square, W., the whole of the proceeds being given to the fund in aid of the Hospital for wounded French soldiers at Arc-en-Barrois (Haute-Marne). M. Forain is one of the most celebrated of modern black and white artists, and his illustrations in *Gil Blas, Le Figaro, Le Courrier Français, The New York Herald*, and other journals have made his brilliant draughtsmanship familiar to the public as well as the art lovers of two continents. Though a master in lithography M. Forain only seriously turned his attention to etching in 1908, since when he has produced over a hundred and twenty etchings distinguished for their dramatic power and technical mastery. At the exhibition at Montagu Square, M. Forain was represented by seventy-two war cartoons and etchings, which include most of his recent work. His style is wonderfully virile and his work is marked by great ease and fluency and complete command of his materials. Among the more striking works were *Les Kamerades*, showing a party of Germans characteristically abusing some prisoners; the tragic *La Perquisition*, where one of the invaders is stripping the shroud from a corpse; the spirited *En Avant*, representing a body of French troops eagerly scrambling out of a trench, and *La Lettre (Affiche pour l'œuvre du Vêtement des Prisonniers de Guerre)*, in which the bowed figure of the French soldier writing home was superbly conveyed in a few vigorous strokes apparently with a minimum of effort. The series of four prints entitled *L'Ecole des Neutres* were marked by a terrible and tragic irony, and *Dans les Faubourgs de Londres*, depicting a dead child lying amidst the débris of a house shattered by a Zeppelin bomb, suggested the ruthlessness of the German raids with a vividness that surpassed the power of any written description. The etchings, which were chiefly concerned with scenes in the French police courts, showed that M. Forain's mastery of the needle was at least equal to his mastery of the crayon, but as they include no recent work they hardly call for review.

Irish Glass

A FINE collection of old Irish glass, now on view at Messrs. Edwards & Sons (159-161, Regent Street), includes a variety of objects which come within the distinguished category of museum pieces. One of the greatest differences between old and modern glass is in

the fine depth of tone which characterises the former. This may not always have been consciously obtained, for one shrewdly suspects that the makers, like those of the present day, were trying to produce a perfectly transparent and colourless substance. However this may be, old glass is nearly always slightly tinged with colour, which gives it a dulcet mellowness which is far more beautiful than the cold clarity of modern crystal. Irish glass is especially distinguished by this characteristic, due, it is said, in some instances to the excess of oxide of lead among its ingredients. This imperfection is now considered one of its greatest perfections, for the subtle suggestions of colour which result—delicate tinges of blue, green, yellow, or black, or compound hues which can hardly be characterised—possess a beauty which is akin to that of a Chinese vase or of the iridescent surface of mother-of-pearl. The pieces shown include a wide variety of characteristic pieces—bowls for flowers or punch, candlesticks, taper stands, sweetmeat dishes and glasses, finger bowls, centre-pieces with the typical overhanging rim, and the hundred and one other objects which used to deck our great-great-grandfathers' tables. Most rare of all, perhaps, are some practically complete dessert sets, some of them numbering over one hundred and fifty pieces; and most beautiful, perhaps, some of the candelabra, among which may be mentioned a beautiful early eighteenth-century Waterford example with eight lights, a pressed glass bowl forming its centre, from which depend a number of cut-glass lustres connected with the ornate stems of the candlesticks. Though not forming part of the Irish exhibit, one cannot forbear mentioning a practically unique candelabra of Adam design, mounted on an ormolu base and stems, and decorated with a blue jasper Wedgwood plaque, its most uncommon feature being that the drops depending from the candelabra were of a pale amber colour. The refined richness of effect attained in this design marks an epoch in which British glassware attained its highest artistic perfection.

"Stage Pictures"

THOUGH the stage appliances employed by the Romans in their amphitheatres were probably on a scale unknown in modern times, while even in eighteenth-century England stage effects were attained by de Loutherbourg and other scenic artists which in their reproduction of natural phenomena have probably not been surpassed, yet in no direction has artistic achievement more advanced than in modern scenic effect. This is owing less to the improvement of mechanical devices than to the more consummate artistry displayed in their employment. The stage manager has now become a picture painter, having at his command a range of colour schemes and effects such as no artist who merely uses pencil or pigment can do more than suggest. One sees this illustrated by the new number added to "Tina," the lively and laughter-provoking musical play which has kept the Adelphi Theatre crowded for well over a hundred nights. In this Miss Phyllis Dare and the chorus personify the clever *Eve* illustrations by Miss Fish appearing in *The Tatler*. It is no disparagement to the artist's facile pencil to say that her original designs become transformed into something infinitely more beautiful when transferred from the cold limitations of pen and paper into living and moving reality. The scenic artist, in this instance Mr. Paul Rubens, the composer, who has invented, written and composed the new number, has been able by his appeal to more senses than the painter's art can influence to produce, for a few moments, a picture the sensuous beauty of which outvies anything that can be wrought on canvas. For background there is an expanse of deep opaque black, against which Miss Phyllis Dare and her attendants are seen in parti-coloured black and white costumes, the cool tones of which give additional piquancy and colour to the animated features of the actors. The scene would be pretty enough as a tableau heightened as its appearance is by the judicious introduction of lime-light; but the picture is a moving one, and the rhythmic movements of the figures in unison to the strains of the happily cadenced music, becoming faster and faster until the scene ends in a rapid cinematograph effect, is irresistibly fascinating. In the scenic art of the future, it is safe to prophesy that mere costliness of costume and elaboration of setting will be regulated to a minor place, and the stage artist, like the painter, will seek to gain his effects by concentration of colour and unison of tone, as in the present instance, the lime-light and the movements of the figures on the stage playing a more important part in his pictures than the scene-painter's brush.

Lecture on the England of Shakespeare, by the Rev. P. H. Ditchfield, M.A., F.S.A., at the Royal Society of Arts

IN view of the approaching Tercentenary of Shakespeare, a lecture was given by Mr. Ditchfield, on March 22nd, when the chair was occupied by Mr. Herbert Hall, F.S.A., of the Record Office, who is a great authority upon the Elizabethan period. In introducing the lecturer, he spoke of the pleasure that he had derived from his writings, and remarked that Mr. Ditchfield's books were never dull. The lecturer spoke of the coming Tercentenary, of the poet's ardent patriotism, and of the message his writings conveyed to the England of to-day. By means of a magnificent series of lantern slides he showed the scenes of country life that must have been familiar to Shakespeare—the manor houses, castles, mansions, and country cottages that were standing in his time. Of especial interest were the views and descriptions of his native town, Stratford-on-Avon—the birthplace, the Grammar School with its Guild Chapel, New Place, the fine church, the monument and the tombs of the poet and his wife, Ann Hathaway's cottage, and extracts from the register recording the births and deaths of the Shakespeare family. A sketch was given of the social life of England—the amusements, the punishments; and the lecturer concluded with a panegyric of the poet and his association with St. George's Day, whose name was the battle-cry of English warriors in the brave days of old.

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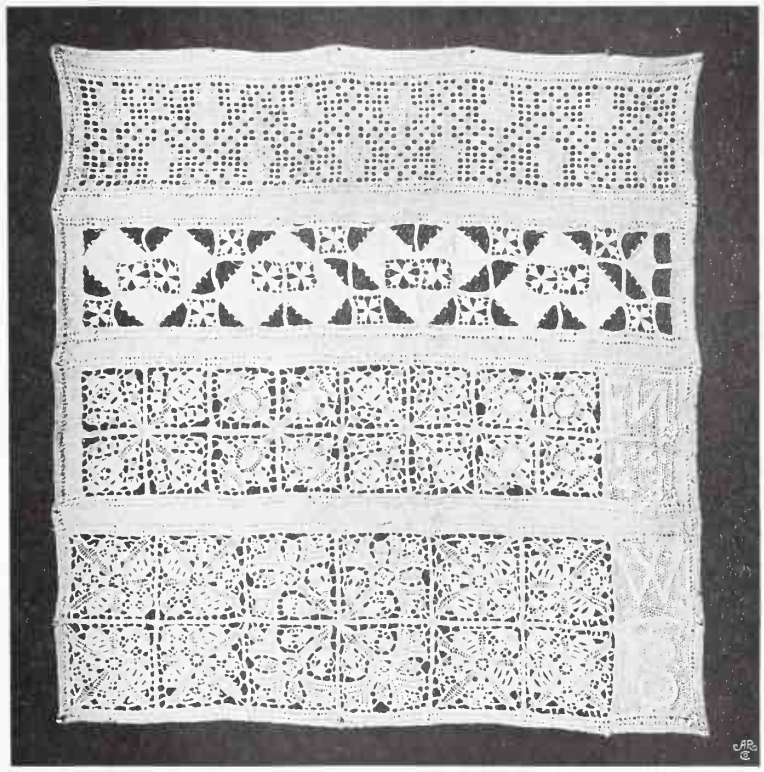

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Radl.—B156 (Felixstowe).—Anton Radl was a painter and engraver of landscapes, and was born at Vienna in 1774. His death took place in the year 1842.

Eleanor Park Curtis.—B162 (Falmouth).—This lady, who was the step-daughter of the famous George Washington, cut a silhouette of the American hero at Mount Vernon in 1798.

"Revenge," by J. Watkins.—B165 (Durham).—A sketch by J. Watkins, who was an honorary exhibitor, was hung at the Royal Academy in 1806. The title was *Revenge*, the subject being selected from Collins's poem. You will probably recollect that Dickens made a humorous reference to Mr. Wopsle throwing "his blood-stained sword in thunder down" in *Great Expectations*.

Etty.—B171 (Ripley).—William Etty was born at York in the year 1787. Coming to London in 1806, it was not long before he entered the academy schools, and in 1808 became a pupil of Sir Thomas Lawrence; but he did not succeed in gaining admittance to the Royal Academy exhibitions until 1811, when his *Telemachus rescuing Antiope* was hung. He was elected an R.A. in 1828, and died at York in 1849.

BURLINGAME PUBLIC LIB.

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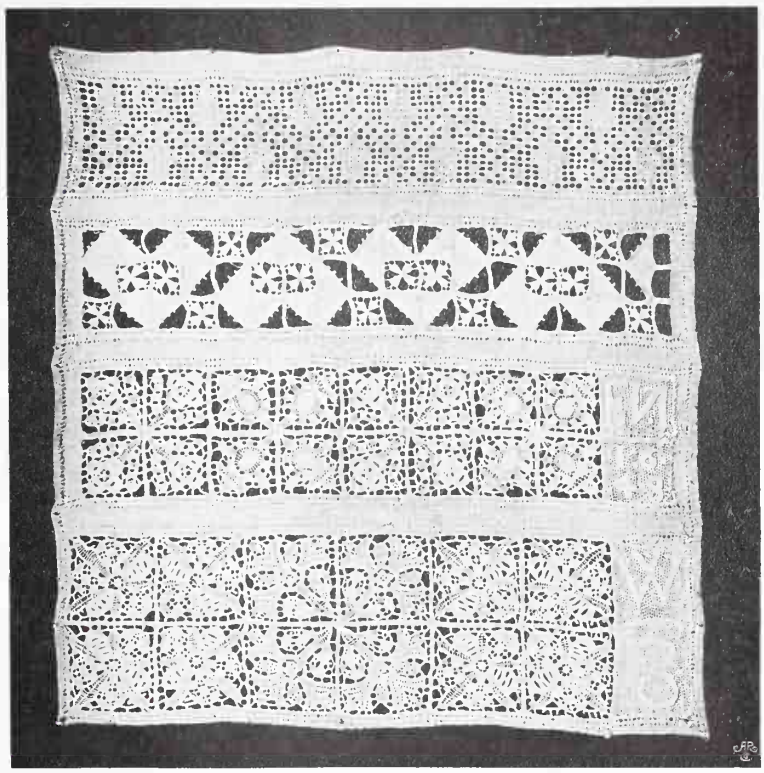

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Painters and Paintings.

Royal Academy of Arts.—B153 (Witham).—The following report of the transactions of the Royal Academy appeared in the *Historical Register*, December 4th to 18th, 1772. Saturday 12th:—"Last Thursday being the anniversary of the institution of the Royal Academy, a General Assembly of the Academicians was held at Somerset-house, when the following premiums were given: a gold medal to Mr. John Keyes Sherwin for the best composition in oil colours, the subject of which was Coriolanus taking leave of his family. A gold medal was likewise given for the best model of a bas-relief, representing Ulysses addressing himself to Nausicaa, to Mr. Thomas Engleheart. Three silver medals were given for the best drawings of academy figures to Mess. Charles Sheriff, William Griffin, and John Howes. A silver medal was given to Mr. John Lochee for the best model of an academy figure. Two silver medals for the best drawings of architecture, being drawings of the Banquetting-house at Whitehall, done from accurate measurements, were given to Mess. John Rudd and John Soan. The President, as usual, read to the students a discourse, after which the assembly proceeded to elect the officers for the year ensuing, when Sir Joshua Reynolds was re-elected President."

Radl.—B156 (Felixstowe).—Anton Radl was a painter and engraver of landscapes, and was born at Vienna in 1774. His death took place in the year 1842.

Eleanor Park Curtis.—B162 (Falmouth).—This lady, who was the step-daughter of the famous George Washington, cut a silhouette of the American hero at Mount Vernon in 1798.

"Revenge," by J. Watkins.—B165 (Durham).—A sketch by J. Watkins, who was an honorary exhibitor, was hung at the Royal Academy in 1806. The title was *Revenge*, the subject being selected from Collins's poem. You will probably recollect that Dickens made a humorous reference to Mr. Wopsle throwing "his blood-stained sword in thunder down" in *Great Expectations*.

Etty.—B171 (Ripley).—William Etty was born at York in the year 1787. Coming to London in 1806, it was not long before he entered the academy schools, and in 1808 became a pupil of Sir Thomas Lawrence; but he did not succeed in gaining admittance to the Royal Academy exhibitions until 1811, when his *Telemachus rescuing Antiope* was hung. He was elected an R.A. in 1828, and died at York in 1849.

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PEDIGREES.—We have pedigrees of at least three generations, extracted from various public documents, of the following families :—

Fifteenth century—
Child of Essex.
Caumpe of Cambridgeshire.
Kelk of Lincolnshire.
Pound of Berkshire.
Tirell of Middlesex.
King of Kent.
Cowley of Gloucestershire.

Nineteenth century—
Smith, Smyth of Worcestershire.
Wood of Warwickshire.
Field of Worcestershire.

Further lists will be published from time to time.

MOON FAMILY.—This name in its many forms may be found spread over the greater part of the kingdom at different periods. The principal variants are: Mohun, Mone, Moone, and Moyun. It is impossible to give a connected account of the family in the limited space at our disposal, but a few references which we have by us may be of interest.

Michael Mone, a burgess of Southampton, is mentioned in a deed of 7 Edward III. (1333).

Thomas, son of John Mone, of Welton, co. Northampton, in a deed of 4 Henry IV. (1402).

Edmund Moone, of Witham, co. Essex, in a deed of 15 Edward IV. (1475).

Reginald Moone, of Rawreth, gent., in a deed of 33 Henry VIII. (1541), with a seal attached, and numerous other deeds, some of earlier date.

The earliest will of which we have a reference is that of James de Mohun, of London, dated 13th December, 1322. Of later wills may be mentioned those of—

Johane Mone, London, 1496.
Roger Moone, London and Westmorland, 1500.
John Mone, London, 1505.
Anne Mone, Kent, 1509.
Thomas Mone, Wiltshire, 1518.
William Mone, Somerset, 1526.
Alice Mone, Wiltshire, 1531.
Thomas Mone, Kent, 1540.
Mary Moone, Suffolk and Essex, 1550, etc.

Amongst chancery proceedings—some of the most interesting documents we have, which, although being full of genealogy, also give us much of a personal nature, thus relieving the skeleton pedigree of its dryness—there are numerous Moon actions. Taking one of a late date we get the following note, which, however, gives but a very meagre idea of the contents :—

BILL (DATED 27TH JANUARY, 1697) OF ANNE MOONE *v.* WILLIAM MOON.

George Moon, of St. Paul's, Shadwell, mariner. Captain and part owner of ship, *Saint George*. Will dated 10 Oct., 1681. = Anne, the plaintiff.

William Moon, the defendant, under 21 in 1681. = ...	George Moon, under age in 1681.	Mary, born after the making of the will. Died under age. Assigned her property to her mother, 13 Jan., 1696/7.

The defendant, William Moon, afterwards became captain of the *Saint George*. In her he sailed for Alicant soon after the declaration of war with France. At Falmouth he heard that the convoy was weak, so wrote to his mother to insure her share in the ship for £250, while he insured his for £200. Before their arrival they were given notice that the French Fleet was near, and in a few hours it appeared. During the night he, with other ships, got into the road of Fangarolla, where he sunk his ship, hoping to save the cargo, but the French came in, weighed her up, took off the cargo, and burnt her with two men-of-war and seventeen other ships. Defendant landed on the Spanish coast, and from thence returned to England. That a gentleman offered him £500 if he would consent to his mother's marriage, but he refused, when the plaintiff got certain creditors to arrest him, and he was in prison twelve or fourteen weeks before his mother sent to him. That his mother took money out of his pockets before he got up. On account of his mother's treatment of him he durst not appear at the Royal Exchange, etc. Refers to his sister's death. Mentions that he also caused his mother's arrest, and many other interesting items.

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Baskett (C. H.) **St. Ives.** Coast Scene by Moonlight. Mezzotint. *Signed Proof.* Fine. $6\frac{7}{8}$ by $10\frac{1}{4}$. 35s.

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——— **A Temple** (w. 132). Exterior, with figures. FINE SIGNED PROOF (No. 11) $11\frac{5}{8}$ by $9\frac{1}{2}$. £3 3s.

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Bracquemond (Felix). Born 1833. **Paysage Historique.** 1854, d'apres *E. T. Bertin.* Proof. 7 by $8\frac{1}{2}$. From the Burty Collection. 10s.

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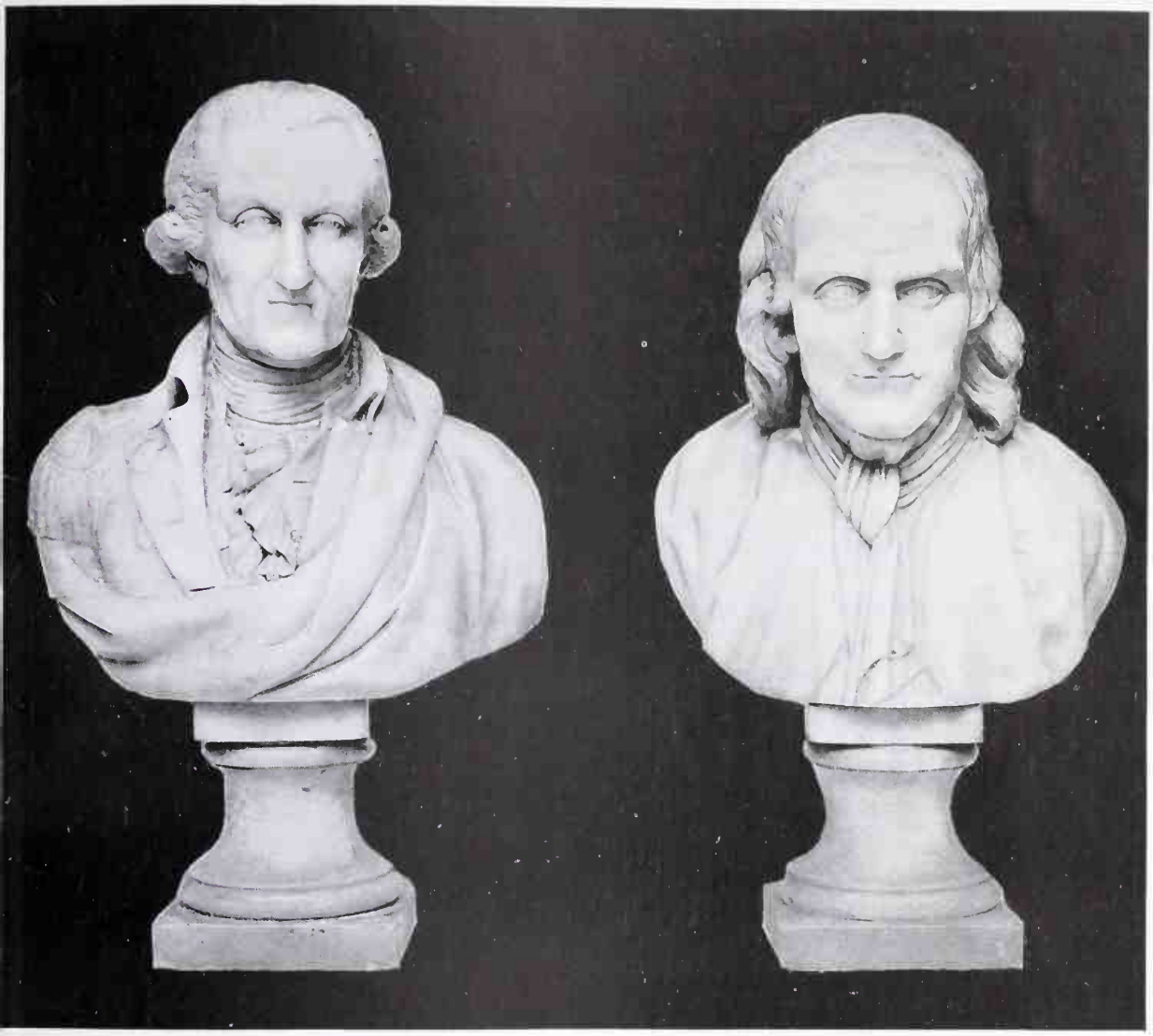

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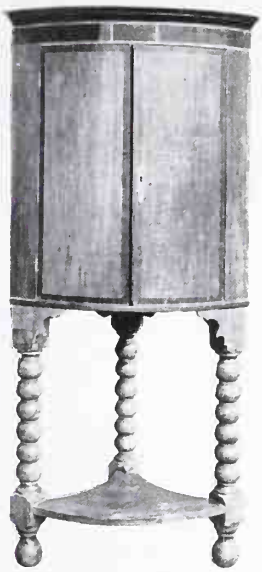

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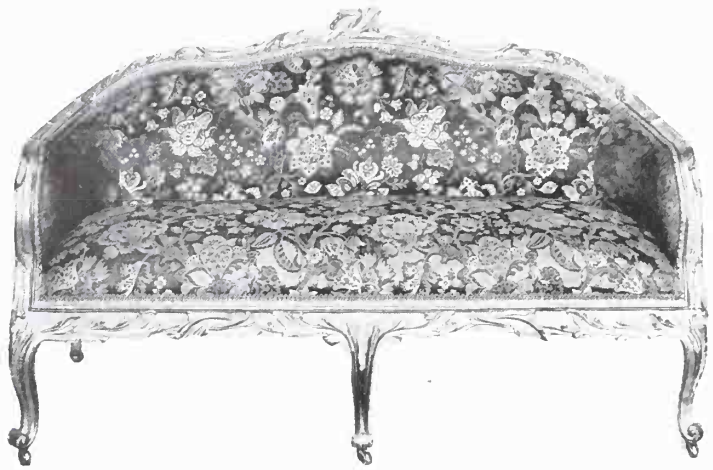

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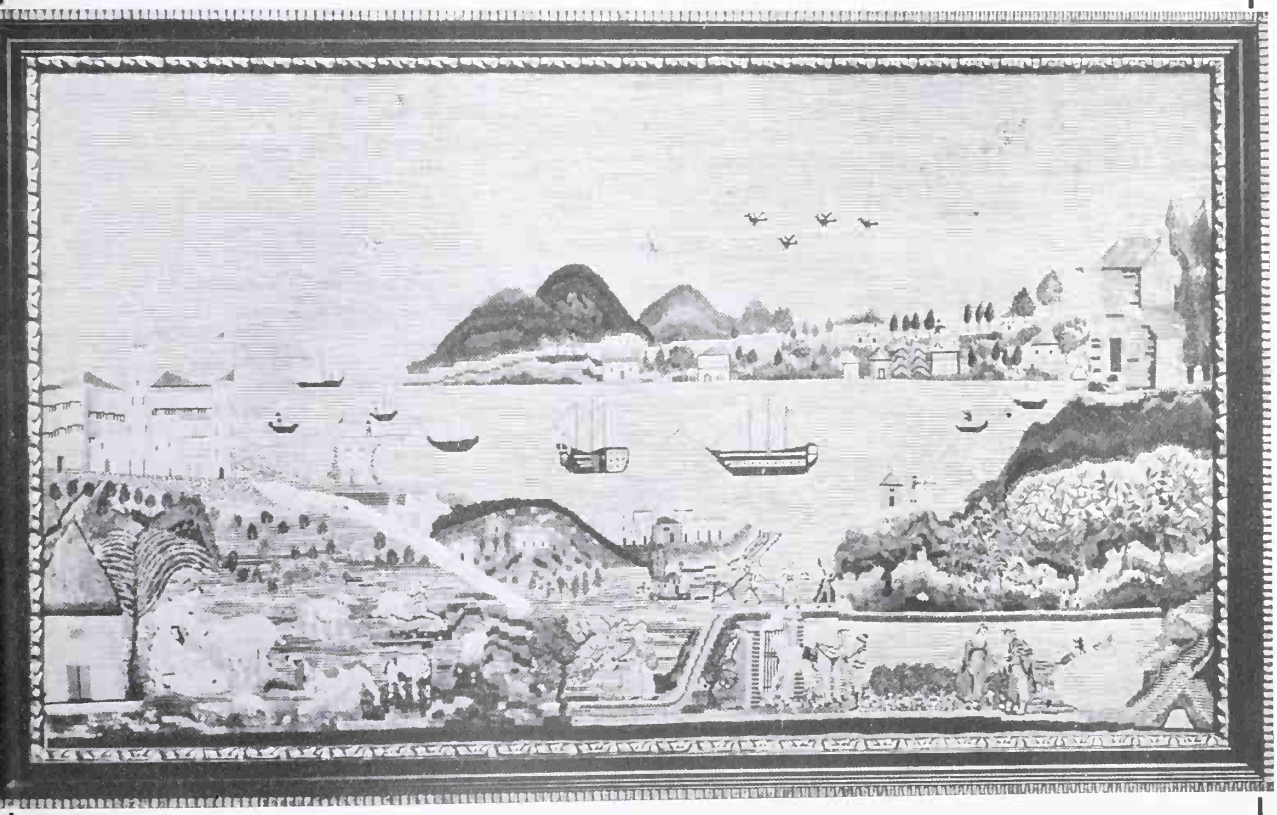

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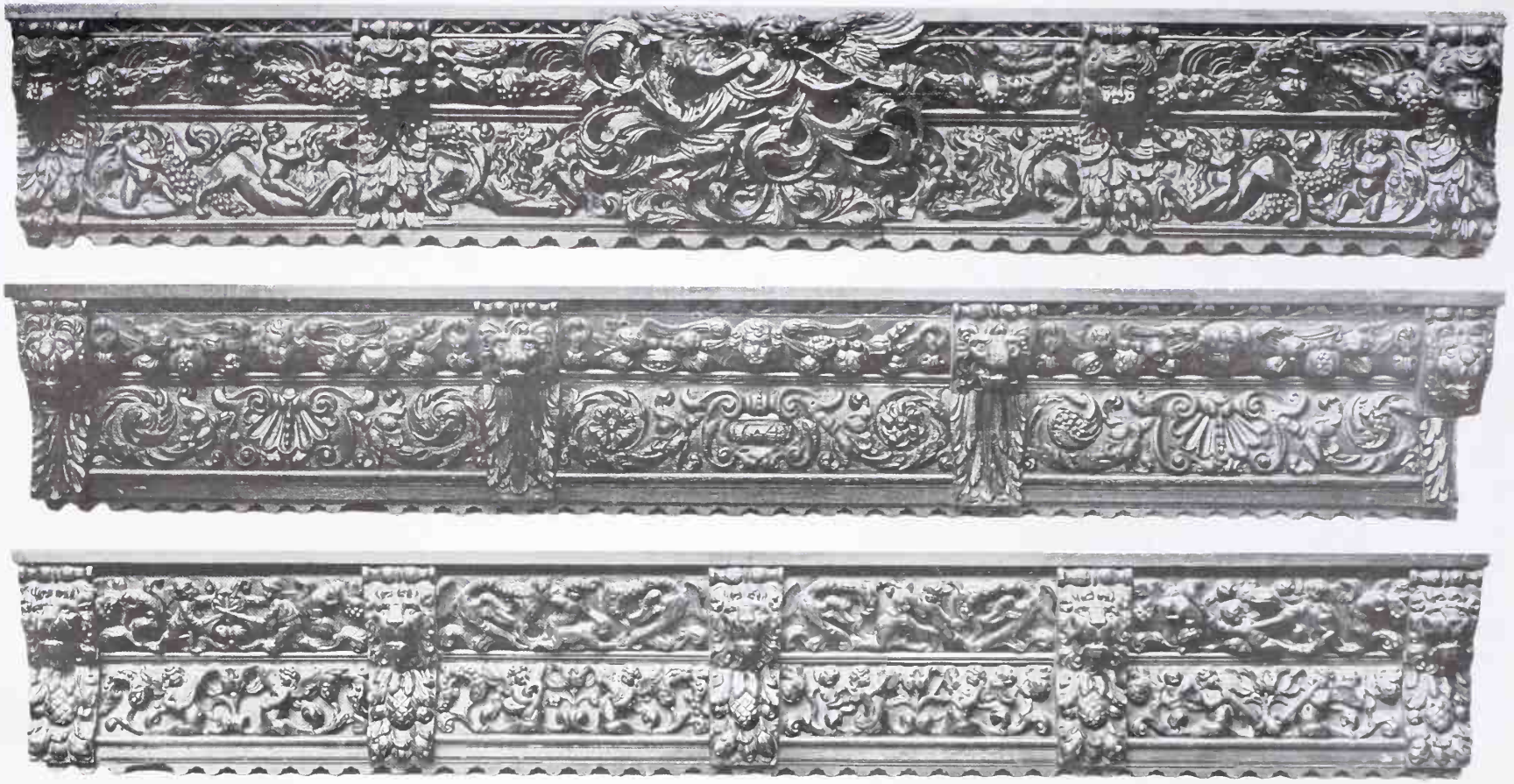

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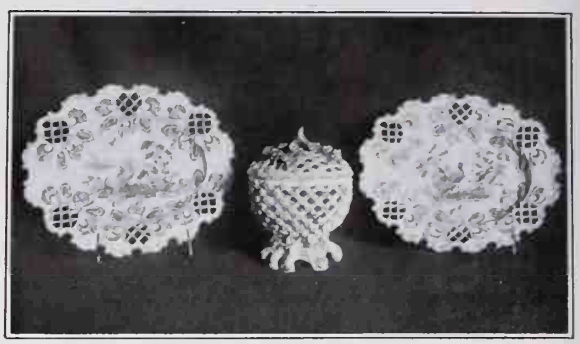

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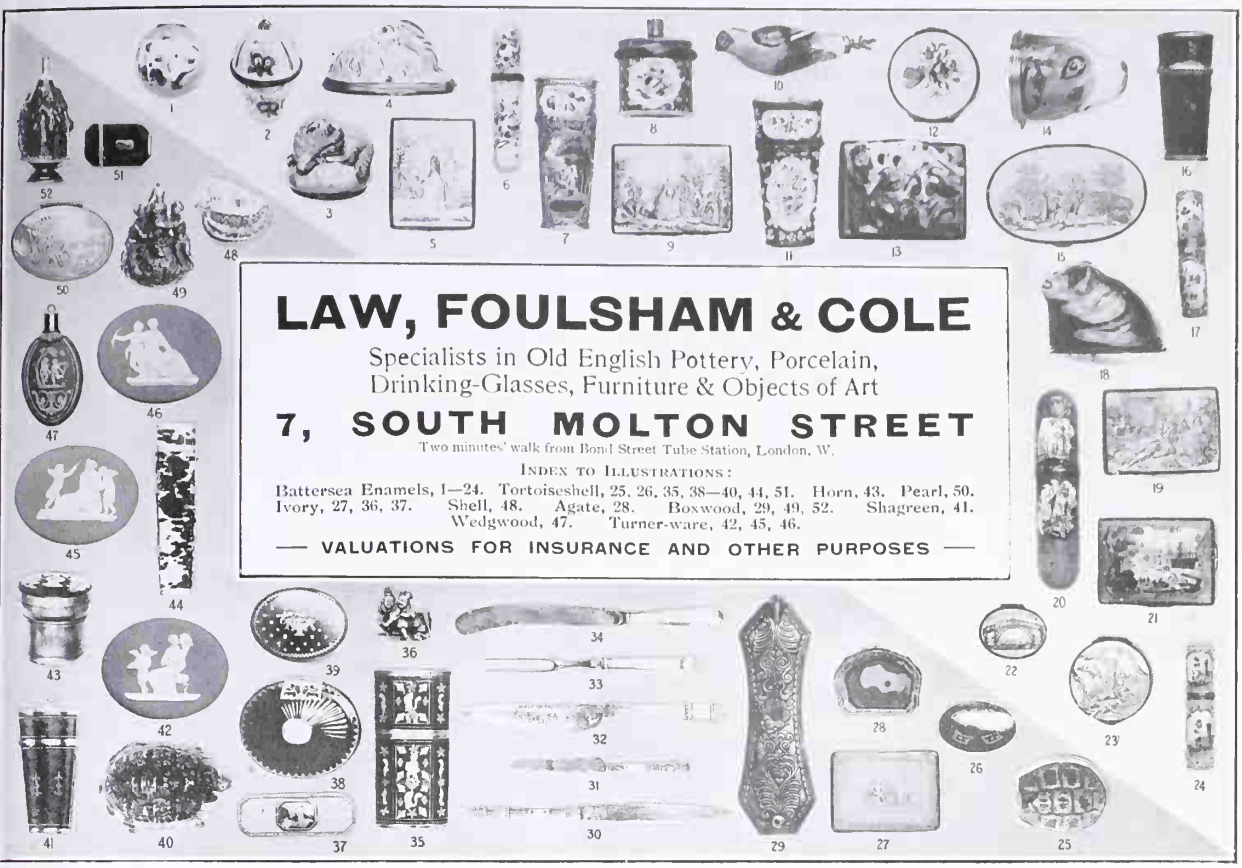

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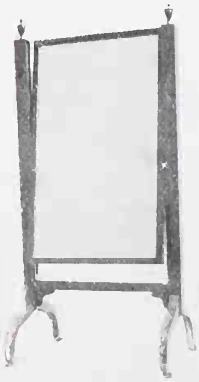

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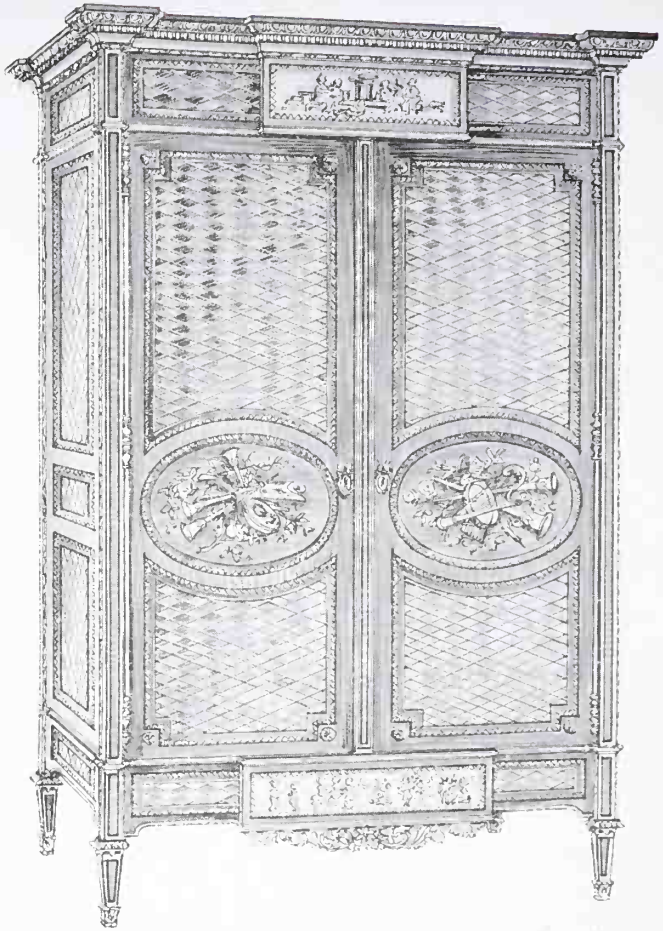

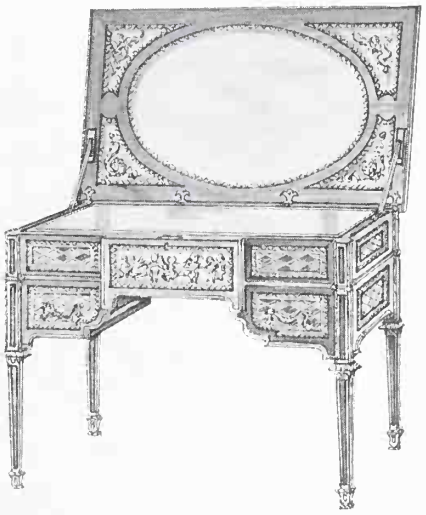

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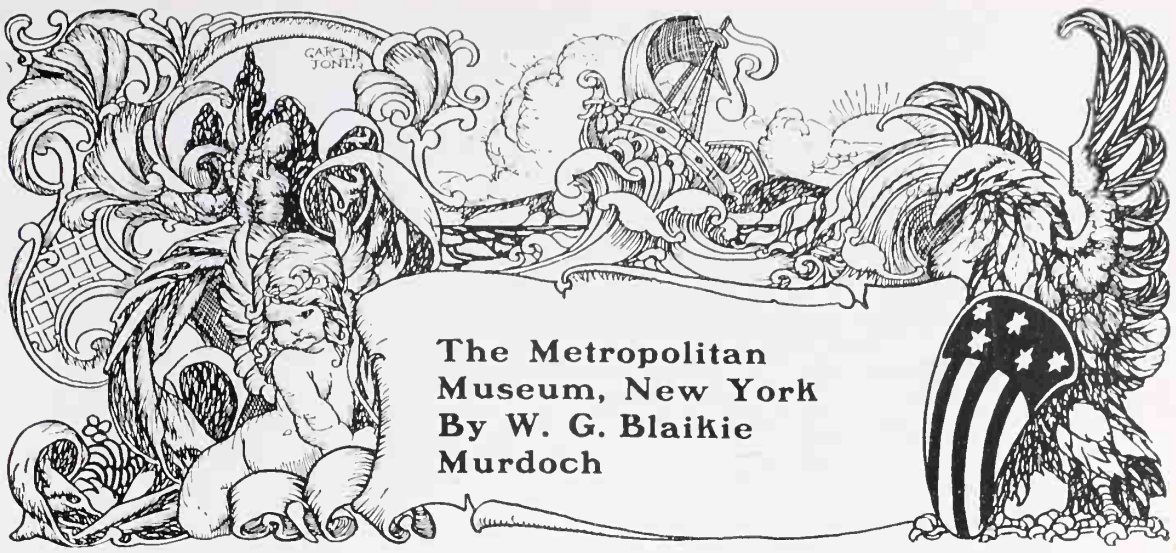

The Metropolitan Museum, New York

By W. G. Blaikie Murdoch

NEARLY every man caring seriously for art has some favourite school. And, be a capacity for enthusiasm his, he will often point to this school as being the greatest by far in the whole world. The Chinese masters and the Japanese, the Egyptians of the earlier dynastic periods, the Greeks of the age of Phidias—each of these groups has been upheld ardently in this wise; while it has been avowed, with equal enthusiasm, that no paintings are comparable to those of Rembrandt and the best of his contemporaries in Holland. But is there any school for which supremacy has been claimed so frequently as for the Italians of the Renaissance? Any wave of artistic impulse which has been exalted so fervently as this last? And it is easy, certainly, to become a convert to this particular faith, or deification, whilst wandering in the Metropolitan Museum at New York, there being surely no things, in the whole of that enormous assemblage, quite as lovely as a statue in painted terra-cotta of the Virgin, together with a picture of the Madonna and Child, the former by Benedetto de Majano, the latter by Sebastiano Mainardi. The sight of these works purchases a transient escape from life, and hard is it to recall any place where the longing for that escape is felt oftener than in New York, hard to recall any town where an art gallery is such a veritable necessity as there.

For Venice and Florence, Rome, Paris and Munich are all blest with beautiful buildings, Dublin and Glasgow both having a number likewise; while Edinburgh, singularly rich in them, is full besides of glimpses of bewitching scenery. And hideous though much of London is, here, too, great architects have created some noble things; while the town has a very perceptible, if indefinable, spirit of its own—a soul as it were. But nothing of that sort is felt in New York, and albeit the elevated railway is entrancing at night—when it acquires a savour of mystery, and seems like a luminous bird, sailing aloft amid dark surroundings—that is not enough to console for the dreariness of the streets, interminably alike, this oppressive sameness of theirs emphasised acutely by the mere fact of their having numbers instead of names. How exceptionally precious, then, is the escape from life which the art gallery offers! How deep a thrill is experienced on seeing the full-length portrait by Van Dyck, which, majestic as this artist's good works all are, and hung right opposite the main entrance, looks a sort of Master of Ceremonies, saying hail to the constant throngs of visitors!

There was something of genius in the placing of this superb picture just there, and it is a pity that the hand responsible for that act had not been allowed to arrange the whole gallery. Every public collection of art needs a tyrant at the head of affairs, one regarding the works lovingly as his own, resenting savagely the inclusion of bad items; and New York, it is clear, has never been fortunate enough to find a person of that order, or, at least, has never vested him with the requisite suzerainty. For year after year the museum has been allowed to suffer terribly at the hands of millionaires, indiscriminate buyers at the popular exhibitions, each bequeathing his tawdry belongings *en bloc;* and in the case of one really good bequest, the donor's own portrait is hung amid his former possessions, this portrait being of a nature such as makes it form a wholly jarring note. A still more curious discord has been produced elsewhere by putting the gathering of Oriental jade objects in a hall ornately decked in the style of France under

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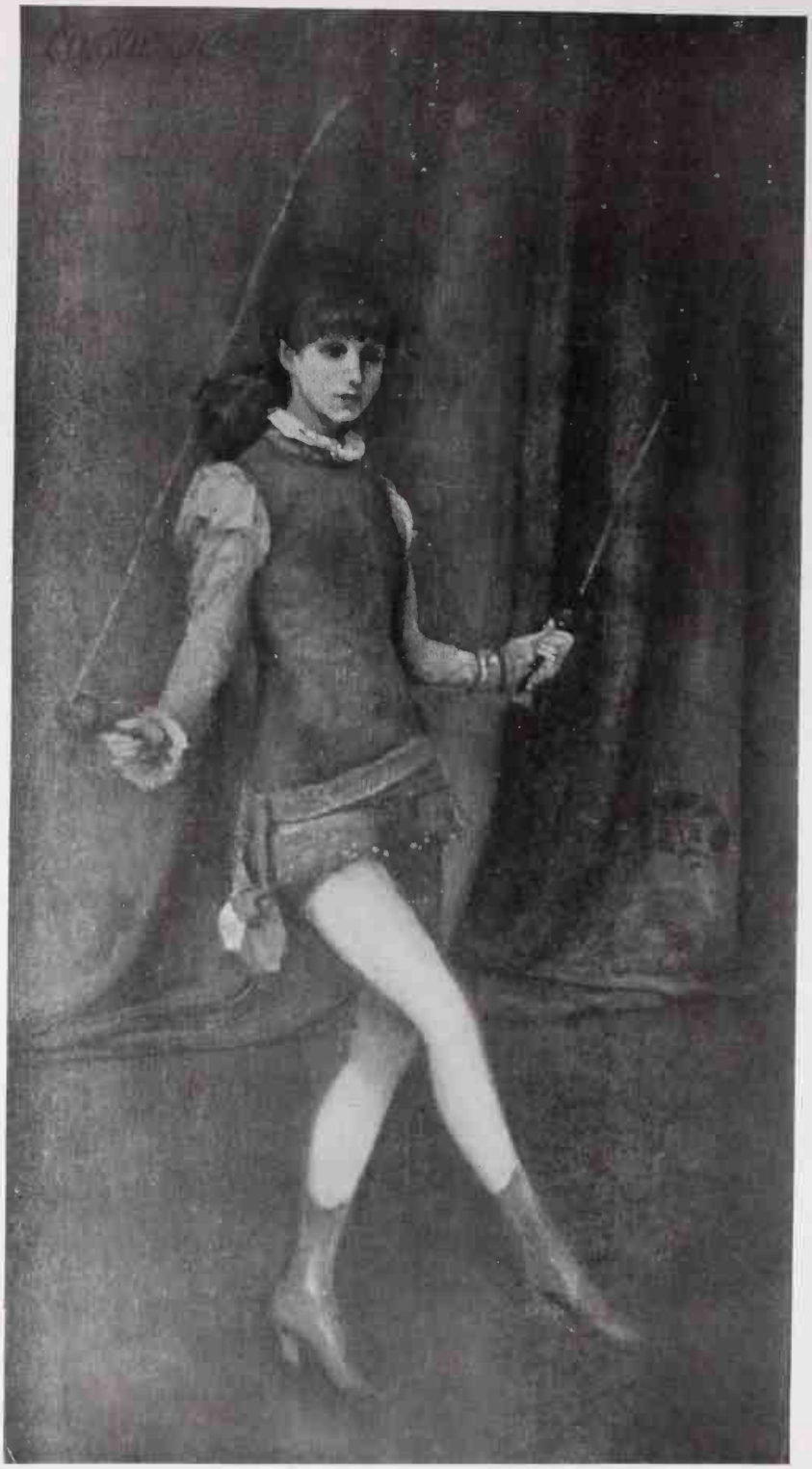

CONNIE GILCHRIST DANCING

BY JAMES McNEILL WHISTLER
FROM "THE LIFE OF JAMES McNEILL WHISTLER," BY E. R. AND J. PENNELL
BY PERMISSION OF WILLIAM HEINEMANN

JAMES STUART, DUKE OF LENNOX
BY VAN DYCK

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Louis XIV. Yet in certain ways the museum is eminently tasteful, the walls in most rooms, for instance, being covered with a gentle neutral tint—a welcome change from the flamboyant background prevalent in countless English and European galleries; while all the catalogues are of exceptionally charming *format*, all would have appealed keenly to William Morris, or to that equally shrewd connoisseur in book-production, the immortal designer of *The Gentle Art of making Enemies*.

And legion is perforce the name of these tempting catalogues, inasmuch as diversity is one of the prime characteristics of the museum, nearly every field of art being represented within its walls. Here are ancient Persian books, wonderful pieces of bright colour; here are glittering specimens of Hindu painting; while now one pauses enraptured before Japanese cabinets of teak inlaid with lapis lazuli, now before vases from Kyoto, in particular a greyish one, flecked with a spray of brown with pink blossoms. Turning regretfully from this gem, a Scotsman notes with pride that there is a worthy array of Celtic work, notably some Highland brooches, rarely chiselled with spirals; and a loving scrutiny of these being over, there is discovered presently a collection of armour, fitly and magnificently displayed. For no empty suit of mail is to be seen, each being set on an effigy of a knight, his lance in rest, his charger beneath him, gay old banners hung aloft; and thus the vast hall is like a living page from *Morte d'Arthur*, or the greater *Ivanhoe* and *Quentin Durward*. To go hence to the Egyptian rooms is to make a curious transition, the bray of trumpets being stilled now, while the trampling of hoofs fades from the ear, these giving place to that almost sinister and awe-inspiring sense of weirdness, that suggestion of the immemorial voice of silence, which the Egyptians transmuted to their statuary with a magic which, in likelihood, will never be surpassed. The art of every people is largely a reflection of the physical character of their land, and the desert is traceable in these strange elements above-named, as surely as the Russian steppes are adumbrated in most of the typical music of Tschaikowsky; while titanic was the power which the architects serving the Pharaohs had for creating what impresses by its grandeur—as witness this sandstone pillar garnished with hues redolent of the bizarre pomp of an Eastern court, and this column of red granite, wherein grace is wedded superbly to massive strength. The Egyptians anticipated nearly everything which has been achieved in art since their day, yet it is without reluctance that their work is left behind and the Hellenic section entered. For if the big statues here are in no way comparable to the best in the Louvre, the Elypothek, and the British Museum, there is a most wonderful gathering, probably unequalled for range and excellence, of Athenian lekythos vases—white ware, each piece flushed faintly with figure-studies in a tender brown or pink. And there is an altogether bewitching muster of Tanagras, reminding once more what divine experts were the Greeks in the matter of selecting a pose, of disposing draperies artistically, the while concealing all hint of this disposing, the folds seeming always to have fallen of their own accord into just the shape which the artist perpetuated.

Whistler acknowledged gladly a debt to the Tanagra school, and this obligation of his is brought home on seeing the best of his pictures in the museum —*Cremorne Gardens at Night*—so graceful is the sweep here of each lady's gown; while further delightful works of his which hang near are *Connie Gilchrist Dancing*, and the portrait of Irving. As to the endless other American paintings, those of Gilbert Stuart, and the less widely-known Thomas Sully, stand out as easily the best, at least one work by the latter man having the proverbial elegance of that mid-eighteenth century in which he worked. Yet why trouble to study him when this same quality may be seen in much greater ratio in numerous English pictures?—a Lawrence, for example, some characteristic Gainsboroughs, Hoppners, and Morlands, and that portrait by Reynolds, *Lady Betty Delmé and Children*, which is familiar through the mezzotint after it by Valentine Green. Turner's genius is also splendidly illustrated, as again is Richard Wilson's; and whilst wondering whether this painter's achievement, with its invariably placid beauty, might be compared to the poetry of Wordsworth and Tennyson, the fiercer Turner likened to Shelley and Swinburne, one's gaze wanders until arrested by a glowing Watts and a Rossetti. Next it is held by a fine piece of sculpture by Mr. Alfred Drury, and then by a portrait by Mr. Charles Shannon, a rarely gifted worker, "de sang irlandais et d'éducation toute anglaise," as *L'Art et les Artistes* once observed in distinguishing him from the more popular painter who chances to bear the same surname.

Irish or English, in this picture Mr. Shannon hints at emulation of Velasquez. And so he prompts a move to study that master, of whose art the museum has a noble example, a likeness of the Infanta Maria Theresa; while among other Spanish works the best is a portrait by Goya. He is one of those very few artists who are invariably interesting, even when comparatively unsuccessful technically, the reason of this perennial fascination being, in large degree, that everything from his hand mirrors an intellect

THE BOY WITH THE SWORD
BY MANET

GAME
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of singular vivacity and acuteness. In his portraiture he shows a constant readiness for frank criticism of his subject, as marked a readiness as Ibsen's or Balzac's; and therein, if in very little else, does he not transcend Van Dyck? who might be called the Sir Walter Scott of painting. For, just as Scott's chivalrous temper prevented him from thinking of woman critically, from viewing her incisively—the result being that in few cases has he set forth the inner life of his heroine—the great Flemish portrait-painter is always the courtier, well-mannered, often figuring little but the native air of grandeur pertaining to his female sitters, nearly as shy, too, of stating anything ugly to be discerned in the character of a man. This is recalled alike by the big Van Dyck spoken of at the outset, and by many neighbouring portraits from the same hand; but in some by Sir Anthony's brilliant predecessor, Memling, there is reflected an acumen little inferior to Goya's, the most memorable thing in the entire Flemish section, however, being Adrian Isenbrant's *Ecce Homo: Mater Dolorosa*. Here is not the somewhat inhuman Christ of most mediæval painters, this face suggesting, rather, a man deeply sympathetic with life. Nor is there shown an etherealised Virgin, instead a very real creature indeed; a portrait clearly of a woman whom the artist himself loved! one exclaims inevitably, marking the expression of a tenderness akin to Whistler's in his portrait of his mother; while the gentle, subdued colouring makes an adjacent Van der Weyden seem the least thing harsh, simultaneously creating a slight distaste for a gorgeous canvas by Rubens. Moreover, walking into the Dutch rooms, somehow Franz Hals fails for once to hold one at gaze, his breezy vigour proving a trifle repugnant, indeed. Somehow Isenbrant still reigns triumphantly over the thoughts, whilst the vision meanders among good examples of Jan Steen and Ruysdael, Terborch and Vermeer; and a complete absorption is not commanded again, really, till the collection of Rembrandts is discovered. Not that all of them are good, for some of them tell very persistently that even this master was not exempt from hours when he experienced hesitation, and grew angry with technical difficulties. But in portraits of his son Titus and Hendrikje Stoffells, in *A Young Painter*, and a study of a man in black, Rembrandt's mastery is seen almost at its zenith.

It is difficult to say which was the ruling passion with Rembrandt—a deep interest in life, or a tense artistic aspiration. But looking away from his pictures to one by Holbein, no speculation of that kind is evoked, this artist ever seeming to have thought only of expressing, never of the way in which he expressed. With his apparently unconscious yet genuine taste, he forms a peculiar anomaly among all Teutonic painters save Dürer; and this sweeping statement is buttressed by a Lucas Cranach, hanging beside the Holbein, the Saxon's bold black silhouette, set against a red ground, being intensely powerful and clever, withal betraying a total lack of innate æstheticism. This, however, in conjunction with a power fully equal to Cranach's, pertain, in plenty to a number of little portraits by that early member of the French school, Corneille de Lyon, while divers other items make the French collection infinitely engaging. Embodying two dainty Clodions, and a grand array of busts by Houdon, it contains a woodland scene by Dupré, which is one of his very best, and two exquisite paintings by Daumier, a master whose skill with the brush has been unduly outshadowed, perhaps, by his might as satirist in lithography. Millet's *Sower*, again, is emblematic of its artist, his high merits being accompanied here, as in the bulk of his output, by a slight air of sentimentality; but some three or four of the many Corots, on the other hand, are not these as perfect works as ever were created in the domain of landscape? And if they have precisely the unkind effect of Isenbrant's picture, tending to make some good contiguous canvases look slightly garish—this Delacroix, these Coutures, and a Renoir—a portrait by Fantin-Latour comes victoriously through this ordeal, while Manet's craft commands obeisance as usual. In his *Boy with the Sword*, though by no means one of his greatest works, there is really more repose than in almost any of the large number of Rodins possessed by the Museum. And these, with all their stupendous force, are easily forgotten after wandering into the Italian section, and pausing there before *The Infant St. John*, a pearl of great price by Donatello.

This artist has frequently been styled the first modern sculptor, yet he is too great to admit of his being classified in any way; he is one whose individual mastery has never been transcended. Much has been written in praise of the etched line, as opposed to all other lines; and Donatello, in the relief above-named, has snatched some of the etcher's prerogative, the sculptor's outstanding lines having that clean crispness characterising the best done with acid and needle; while in some passages of his work, nevertheless, there is a softness suggesting more a sketch in charcoal than anything in marble, the Italian's medium in this instance. A little portrait by Cosimo Tura also delighted largely by the restrained crispness of its contours, these contrasting strangely with the free drawing in some Tiepolos, one of which is a very revel of sparkling colour. But

THE VIRGIN AND CHILD
BY SEBASTIANO MAINARDI

far more lovable than this picture are two of the Madonna and Child, the one by Verrochio, the other by Filippo Lippi; while nothing mentioned since the Donatello is so rich in that precious look of remoteness and enchantment—that mysterious quantity known as poetry—as are those masterpieces by Majano and Mainardi, cited lovingly at the outset of this tribute. Neither of these, it is felt, is something novel or unfamiliar, each seeming instead that quite perfect thing which one has often seen in dreams! that ideal work sought, as Rossetti writes—

"In what fond flight, these many years and days."

And wondering which of them is finer, it is hard to decide, some sort of distinction shortly presenting itself, however. For whereas the Mainardi claims the more whole-hearted homage as regards actual artistry, the Majano scarcely appeals as a piece of art at all, appearing rather to have sprung into being like a flower. Both are indeed religious or hieratic works, blotting out of the mind as they do, for a few moments, if only for a few, all thought of whatsoever things are of the earth earthy. And hence, to repeat, do they not constrain to enthusiastic acceptance of that creed—honoured by the eloquent suffrage of many great writers—which upholds the Renaissance in Italy as the supreme wave of artistic impulse, its products the loveliest ever made by man?

THE VIRGIN BY BENEDETTO DE MAJANO

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GIRL WITH CHERRIES
BY JOHN RUSSELL, R.A.

[Photo Mansell

Sculpture in Marble and Bronze of the Leon Collection
Part I.—Antique Portrait Statues and Ideal Heads
By Selwyn Brinton

GREEK art, when it migrated to Rome in the track of her conquering legions, had lost its first exquisite beauty bloom, but was still something unique in the world.

The average Roman probably regarded this invasion of Greek philosophy, as well as Greek art and culture, with the half-contemptuous indifference which Macaulay has expressed in his lines:—

> "Leave to the Greek his marble nymphs
> And scrolls of wordy lore."

M. Pierre Paris, writing of Greek sculpture under the Roman empire, says: "The works of this long period . . . are innumerable. They have been discovered in multitudes, first at Rome, in the sumptuous villas and palaces where the grandees or emperors had amassed them; then in the towns or provinces where the rich people, often Rome citizens, affected to keep pace with the ostentation of the capital." Professor Gardner, however, tells us: "Rome is not without sculpture of its own, which, though dependent upon Greece for its technical expression, is national in character; this is historical sculpture, and its products are of two kinds—the portraits of men whose features are worth recording because of the personality they represent, and reliefs which recall the exploits of Roman emperors, their campaigns and the people against whom they fought."

No. I.—HEAD OF VENUS

The latter class obviously includes such reliefs as those of Trajan's column, and of the triumphal arches of Titus and Constantine. The former is represented in the collection of Mr. George Leon, with which I am occupied in this notice, by three most interesting portraits—those of Hadrian, of Marcus Aurelius, and the small bronze full-length figure which I believe to be that of the Emperor Constantine.

The *Hadrian* is an unmistakable portrait of the great emperor, and probably from the period of his lifetime. It may have belonged to a full-length statue, and in any case the head (No. iv.) is full of power and even majesty. The armour in yellow marble and the cloak in red porphyry have been added, probably in the seventeenth century; and personally I will venture to say that I enjoy this addition—of course, purely for the decorative effect.

The marble head of a man with full hair and beard, to which I come next (No. iii.), is of far subtler quality, and seems to me an unmistakable portrait of the great Antonine emperor, Marcus

Aurelius. It would appear to represent him early in life, though in full manhood and bearded, and may be compared with the beautiful beardless portrait of him, as still a youth, in the Capitoline Museum at Rome.

The same curling hair, growing very full and close, appears in both heads. On the other hand, this is younger in appearance than the mounted figure, in marble relief, of this emperor entering a city in triumph within the Palace of the Conservatori at Rome; or again where, in two other panels of the same collection, he drives his four-horsed chariot, drawing his toga over his head.

In mentioning the portraits which have survived of this emperor, the magnificent equestrian figure in bronze in the square before this Palace of the Conservatori must, of course, be included. This last statue is said to owe its preservation to a fortunate mistake, having been supposed to represent the Christian emperor Constantine.

The likeness of Commodus—who appears as Hercules in the same Palazzo dei Conservatori—to his father is very striking, though their characters were very dissimilar. In the head before us—though younger than the portraits I have just mentioned of the triumphant emperor—the expression is thoughtful, meditative, almost sad.

"On the Aurelian column," writes Mrs. Arthur Strong, "we become aware of the more searching pathos inspired not by outward circumstances so much as by the sadness now stealing upon mankind. *Le monde s'attristait.* . . . Not only emperors or deified mortals feel its burden, but the soldier, the barbarian, the captive woman, are all tinged with a new spiritual seriousness, which is as distinct from the old serenity of the Greeks as the human searchings of Marcus differ from the hopeful idealism of Plato."

No. II.—HEAD OF VENUS SIDE VIEW

Mrs. Strong's opinion must always be received with the deference to which her great and almost unique knowledge of sculpture of the Roman period entitles her; and I should therefore, perhaps, add here that, in looking at the reproduction which I place before my readers, she inclined to believe it a portrait of Commodus. I cannot myself fall into line with this attribution; and I think the reasons which I have given above bear out our judgment.

The technical handling of the marble in this bust is admirable—the hair springing vigorously and close from the cranium, suggested in mass without over-insistence on detail; the eyes and mouth finely pensive. In the treatment of the eyes the suggestion of the iris, which we see here, is indicative of this period of art, and appears in portraits of the time of Hadrian. The nose appears to be a restoration.

The illustrations on page 81 represent a bronze statuette of a male figure in Roman military costume wearing the laurel wreath, with his right hand and arm extended as if addressing his soldiers, and set upon a plinth of marble.

This statutette is one of very exceptional interest. It has been held to be a portrait of the Emperor Constantine the Great, and the technical treatment of the bronze figure, which possesses already something of the Byzantine hieratic stiffness, is within the period suggested, though the modelling of the figure itself, of the torso, and the wide arms and legs, is anatomically correct, and admirably handled.

Though Constantine is not so rich in portraiture as the ruler, so loved throughout his empire, Marcus Aurelius, we are not without valuable opportunities of comparison. The colossal bust in the court of the Palazzo dei Conservatori at Rome; the colossal statue, a complete figure, of the same emperor (as in our statuette here) in Roman military costume, his brows wreathed with the laurel, his right hand extended as if to arrest the attention of his soldiers, which is in the vestibule of the Basilica of St. John Lateran at Rome, are of importance here, and in both cases bear out the attribution suggested above.

No. III.—HEAD OF MARCUS AURELIUS

Even more interesting and suggestive is the famous Barberini ivory relief of the Louvre Museum (reproduced by Mrs. Strong in her *Roman Sculpture*), which represents this emperor on horseback, clad in Roman military dress, and wearing about his brow not the laurel, but the crown, his extended right hand here holding the lance, and trampling down beneath his proud charger's feet his enemies, typified by symbolic figures.

In all these figures, as in our bronzes, he appears as the *Imperator*, the triumphant ruler of the Roman world, and engaged in its defence, either addressing his soldiers or crushing his foes, the face beardless, clean-cut, and generally somewhat thin, which is the type shown in this bronze statuette of the Leon collection. The figure in our bronze here is, for the most part, uninjured, and the structural modelling of great beauty, as may be seen in the torso and limbs, the expression of tense attention in the whole figure being admirably rendered.

The height of the bronze figure itself is 11½ inches, and of the whole, including the charming pedestal, 17 inches. Though the outstretched right arm is uninjured, the left arm is a restoration of the sixteenth or seventeenth century, as well as the back of the head, with its somewhat heavy laurel wreath, which probably belongs to the same period. The face is obviously taken from life, and the modelling of the torso and legs is admirable.

This Constantine appeared in 1859 in the sale of the famous collection of antiques formed by Mr. Hertz, corresponding member of the Archæological Institute at Rome, where it is described in the catalogue as "Statue of Constantine, crowned with laurel, and in the dress of a Roman emperor, yet with a totally unornamented coat of mail. In his left hand he holds the sceptre, while the other is imperiously stretched forth. Spirited: the patina of a fine green, 11½ in h."

It will be seen from my illustration that what is described here as a sceptre is really rather what we should call a bâton, which is in strict keeping with his costume as military Imperator. The same figure appeared in a later important sale—of the Brett collection, comprising pictures and drawings of old masters, as well as antiques—at Messrs. Christie, Manson & Woods' on April 18th, 1864. Here the Constantine was considered sufficiently important to appear with other antique bronzes, including a fine figure of the Emperor Claudius, among the illustrations; and in the catalogue it is described as: "An

Antique Statuette of Constantine, crowned with laurel, habited as a Roman emperor, plain coat of mail. In his left hand he holds a sceptre, while the other is stretched forth giving the word of command. Spirited work and patinated. The left arm and both feet are restored. *Height of bronze, 11½ in.*—on a white marble fluted pedestal, *5 in. From the Hertz collection.*"

Besides those which I have mentioned, there are two other marble heads within the Leon collection, of the first of which I shall not speak so fully.

The faun is a frequent figure in Greek art, and that of the Leon collection (head and bust) (No. vii.) seems to me a charming antique copy of the Roman period from some Greek original, possibly an entire figure. It is of small size (about half life-size), the technical handling of the marble is free, and the expression very life-like. The shoulder with its coat of skin seems to me a later addition.

No. IV.—PORTRAIT BUST OF HADRIAN

The female head and shoulders in marble, looking down, which I call a Venus, merits a more careful analysis. To my first judgment this bust had seemed

obviously Greco-Roman in period, and the charming head to connect itself with certain statues of Venus of that time, coming closest to the Capitoline Venus, though there is a slight difference in the coiffure, which in that statue is partially raised on the top of the head, and in our bust is entirely so in a very charming manner, being knotted on the top of the head in both cases.

The face, bending slightly forward and looking down, as is so often the case in presentments of the goddess—the Capitoline Venus, the Aphrodite of Arles, the Victorious Venus of the Naples Museum, are examples; while the Cnidian Aphrodite of Praxiteles looks more directly forward—and, even apart from the striking similarity to the Venus of the Capitol, the whole treatment and expression would mark it as not a portrait, but an ideal head, and, more specifically, in the softness of contour and tenderness of sentiment as presenting to us the Cyprian goddess.

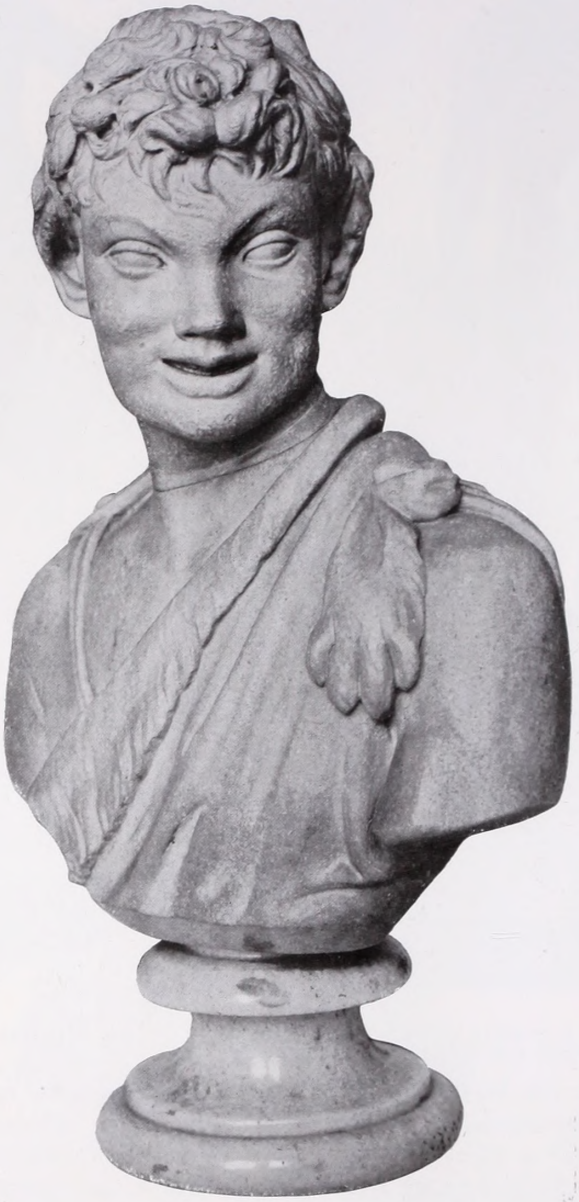
No. V.—BRONZE STATUETTE OF EMPEROR CONSTANTINE THE GREAT

No. VI.—SIDE VIEW OF SAME STATUETTE

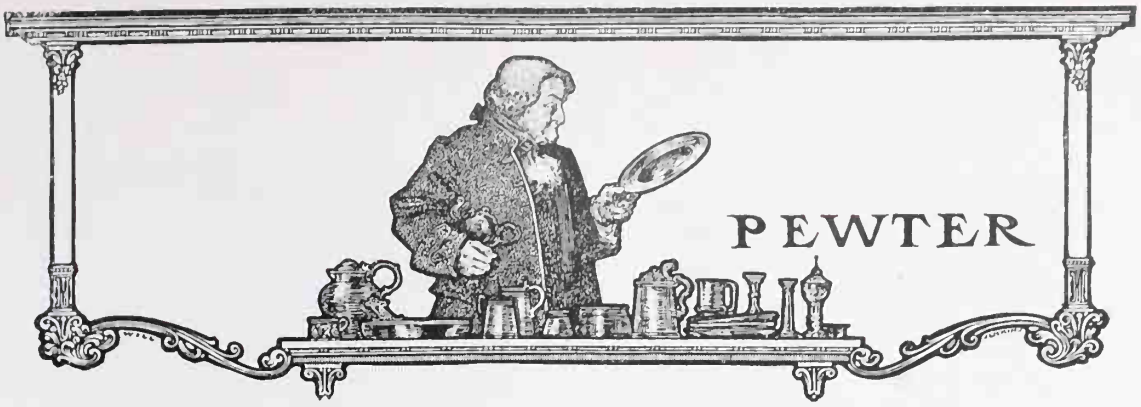
But a closer examination of this attractive bust has convinced me that the comparison with the Capitoline Venus must not be carried too far. The coiffure itself is misleading, for in the Leon bust all the hair on the top of the head seems to have been added later, with the obvious intention of restoring it so as to resemble the head of the famous

Venus in question; and the neck and bust, which is inferior in treatment, is another restoration.

There remains the face itself, which I believe to be practically untouched, and which—the more one studies it—reveals the most surprising tenderness and beauty. Eliminating these extraneous additions, it becomes another face, and one whose type might connect itself with the earlier inspiration of Greek art, when Praxiteles carved his Faun, his Apollo Sauroctonos, his Cnidian Aphrodite.



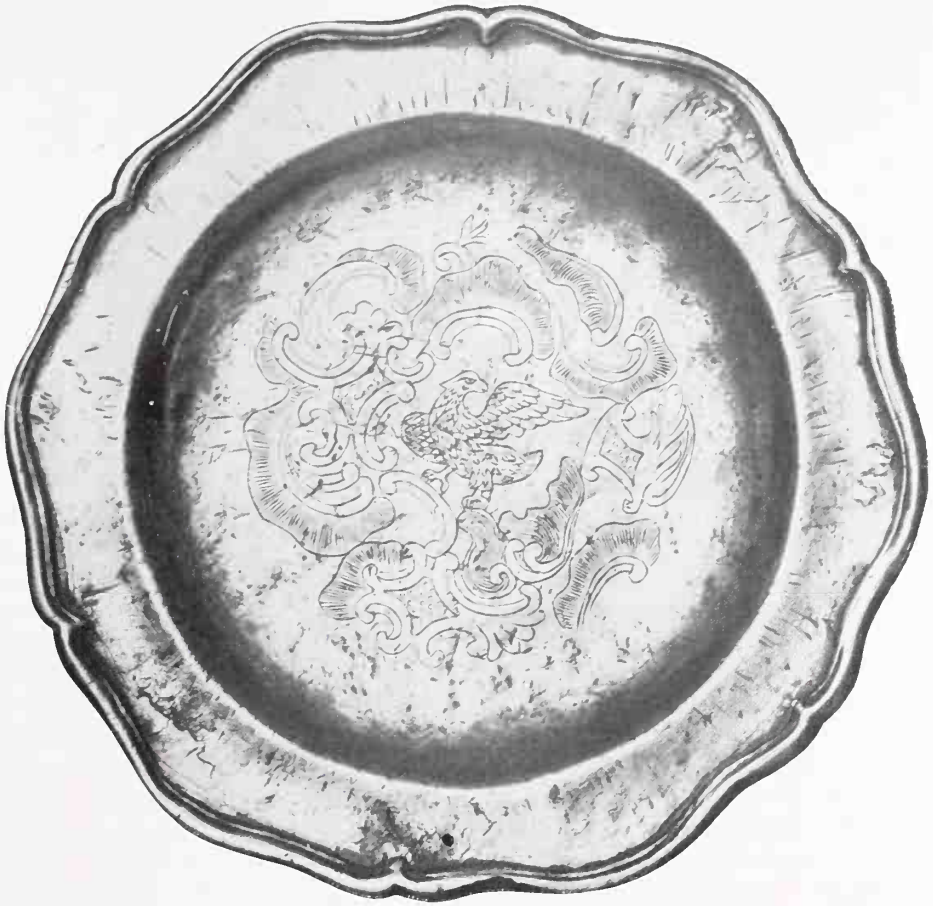
No. VII.—HEAD OF A FAUN



Notes on Russian Pewter

By Lucy Cazalet

In writing an article on Russian pewter, the writer is faced, at the very outset, by the difficulty of determining what is really Russian pewter, for by no means all the pewter to be found in Russia can be considered indigenous—it offers the collector a wide and interesting field of study, full of surprises and uncertainties. Regular trade between England and Russia was established about the middle of the sixteenth century, and that period probably marks the introduction of English pewter into Russia, although specimens of German and Swedish ware may have found their way there earlier through Novgorod and Pskov. As early as 1557 we hear of nine casks of pewter having been received at Archangel and sent on to Moscow. It evidently found favour in the eyes of the Moscovites, and must have been extensively imported, for in the seventeenth century it was much used at the tables of the boyars, and seems, to a



WAVY-EDGED PLATE 8 IN. DIAM. EIGHTEENTH CENTURY (PRIVATE COLLECTION)

certain extent, to have ousted the old wooden platters and bowls. Zabélin, in his *History of Moscow*, makes several references to pewter, and tells us that in 1629

BEAKER 6½ IN. HIGH
MOTTO: "MY FAITH AND MY KIN I WILL DEFEND"
EIGHTEENTH CENTURY
HISTORICAL MUSEUM, MOSCOW

"one hundred and fifty-eight dishes of pewter, of three sizes—large, medium, and small—were bought at the English factory for the use of the Patriarch's household, and that their weight amounted to 10 poods and 32 lbs."* In 1644 "7 large dishes of English pewter, weighing 1 pood, and 35 medium-sized dishes, weighing 3 poods," were again purchased, and in the inventory taken of the celebrated Nikon's household appeared, besides many pewter dishes, plates and saucers, eleven cruets, seven pepper-pots, and no less than eighty-six salt-cellars. Salt-cellars were very favourite articles, as they lent themselves to the Russian custom of offering "bread and salt" to those you "delighted to honour" on the occasion of house-warmings, marriages, and other important events. It was the custom among the boyars to send round these tokens of respect, and there were special stalls in the market where "house-warming loaves" and red wooden salt-cellars were sold. The Patriarchs, however, seem to have preferred to send pewter salts,

* 1 pood = 40 lbs. Russian, or 36 lbs. English.

and Zabélin mentions several occasions on which they were bought, and the price that was paid for them. They were probably of English pewter, which was

BEAKER 6½ IN. HIGH ENCRUSTED WITH PLAQUE OF DARK BLUE ENAMEL, IN A PEWTER FRAME, AND BEARING THE MONOGRAM OF THE EMPRESS ELIZABETH IN WHITE MIDDLE EIGHTEENTH CENTURY HISTORICAL MUSEUM, MOSCOW

highly prized, and was quite one of the staple articles of trade with London. The English factory in Moscow supplied goods for the court, but it only dealt wholesale with the general public, so the retail trade must, at an early date, have become distributed among the Russian shopkeepers and artizans. In those days foreign craftsmen were frequently invited to come to Russia, and were granted certain privileges on the express understanding that they were to teach their trade to the Russians, and, as the latter possess wonderful imitative faculties, it is probable that pewter was very soon manufactured in Russia by Russian workmen. A census of the craftsmen of Moscow, taken in 1638, gives four pewterers, fourteen candlestick makers, seven solderers, and one bowl-maker. There is a great deal of English pewter to be found in Russia, which, besides its English marks, bears a Russian name-label, and this was, in all probability, ware that was bought wholesale at the English factory to be sold by a Russian retail dealer, who put his own mark upon it. It is more than likely that the shops kept a stock of small dishes and other articles which

could, without much trouble, be adapted to either domestic or ecclesiastical use, to suit the requirements of the customer—one of a pair of round sweetmeat dishes could be suitably engraved and sent to a country parish as a paten, while its fellow embarked on a frivolous career at the feasts of the worldly.

SALT-CELLAR, WITH HINGED LID 2¾ IN. HIGH PROBABLY EARLY EIGHTEENTH CENTURY (PRIVATE COLLECTION)

SALT-CELLAR 2½ IN. HIGH EARLY EIGHTEENTH CENTURY HISTORICAL MUSEUM, MOSCOW

Among the pewter which is probably of Russian workmanship the metal varies a good deal in quality, some being very dull and heavy, and some almost equal to the best English pewter. Of course, much of it must inevitably have been merely re-made from English metal. In a country where destructive conflagrations were the order of the day, and domestic offices were mostly built of wood, quantities of pewter must have been annually reduced to unsightly lumps of metal and sold to the scrapper—to appear again as *bonâ-fide* Russian table-ware.

TANKARD 7½ IN. HIGH PROBABLY EARLY EIGHTEENTH CENTURY (PRIVATE COLLECTION)

There is not very much pewter of any kind to be picked up in Russia (although the German fakers have "dumped" quite a lot of their stuff on the curio

shops), but on the whole the most interesting specimens are among Russian church pewter. Domestic pewter follows English, Swedish, and German models fairly closely, and, towards the second half of the eighteenth century, imitates the silver of the time; but the church plate offers a good deal of scope for original treatment.

Within the last few years a fresh terror has beset the already thorny path of the collector—he is confronted with genuine specimens of old pewter which have their nice plain surfaces decorated with would-be old engraving. True, this vandalism usually betrays itself by some anachronism, or merely by its bad workmanship, for the Russian faker is firmly convinced that he has only to scamp, scratch, and dirty his work to give it the appearance of antiquity. Really artistic fakes are few and far between; it is, however, a pity that the really good old pewter should be put to such dishonour.

BEAKER 8–9 IN. HIGH ENGRAVED WITH THE IMPERIAL EAGLE AND MONOGRAM MIDDLE EIGHTEENTH CENTURY
HISTORICAL MUSEUM, MOSCOW

The marks on Russian pewter are usually plain impressed labels, bearing the maker's name prefixed by the letters "Ц. М.," which stands for "tsehovoi master" (craftmaster). These letters are sometimes omitted, particularly on small articles. There are a few more elaborated marks to be met with, especially sets of four small heraldic punches, all in a row, which often appear on pewter with the name-label of Parfen Répin, Kriloff, and others. Much of the pewter, however, bears no marks, and it is therefore only possible to more or less guess at its date by the style and workmanship. As the craftsmen of every guild were in the habit of congregating in the same quarter of the town, the name-label, to a certain extent, served as a business address; but the stringent rules enforced among pewterers in England were evidently relaxed in Russia, and there is no known record of the punches.

I.—Domestic Pewter.

In Russia, tableware never became anything but a strictly useful adjunct of daily life. Its lines remained simple, and its ornamentation was always subordinated to its practical uses. The Russian used pewter because it was cheap, more durable than pottery, and easier to keep clean than wood; but he never lost sight of the fact that it was not a precious metal, and he never produced the elaborate and ostentatious flagons and cups so dear to the heart of the German. If the Russian could afford to make a show, he went in for silver, but he never deluded himself into the belief that pewter could take its place.

The usual articles to be met with among Russian domestic pewter are round dishes, tankards, small salvers, tureens, deep covered dishes, salts, pepperpots, etc. Plates were not, at first, in general use, as it was the custom in the seventeenth century to help oneself to meat straight from the dish. It was a mark of respect to visitors to supply them with plates, but these were not changed between the courses. Soups and semi-liquid "savoury messes" have always been a great feature of Russian cuisine, and the tureens are usually of ample size, with heavy handles. The deep covered dishes are also more remarkable for their solidity than their grace, and early plates were cast or pressed in moulds, for the backs seldom show trace of hammering. Tankards are large and heavy, with solid thumb-pieces. About

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RUSTIC FELICITY

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the middle of the seventeenth century a form of beaker with a separate lid was very much used. These beakers varied a good deal in size, and narrow brass rim round the base and lip to help them to keep their shape when the toasting became somewhat too vigorous. The small gadrooned or

SMALL SALVER ON FEET, ABOUT 9½ IN. ACROSS EARLY EIGHTEENTH CENTURY HISTORICAL MUSEUM, MOSCOW

generally bear a long toast to the Empress Elizabeth, finishing with the words "Vivat! Vivat! Vivat!" inscribed on one side. Some of them are of very finely moulded work, imitating silver very closely, or encrusted with enamel plaques, while some have a wavy-edged salvers are often engraved with a central design surrounded by a motto, and the spelling of some of these suggests that a high standard of education was not compulsory on the master-pewterer.

Salts were made in many shapes, often mere copies

1 2 3 4 5

1, 2, AND 3, SNUFF-BOXES EIGHTEENTH CENTURY 4, SALT-CELLAR 1½ IN. HIGH ENCRUSTED WITH PEWTER COINS IN IMITATION OF SILVER EIGHTEENTH CENTURY 5, WOODEN PIPE-HEAD IN PEWTER MOUNTS, PICKED OUT WITH BLACK, IMITATING NIELLO NINETEENTH CENTURY

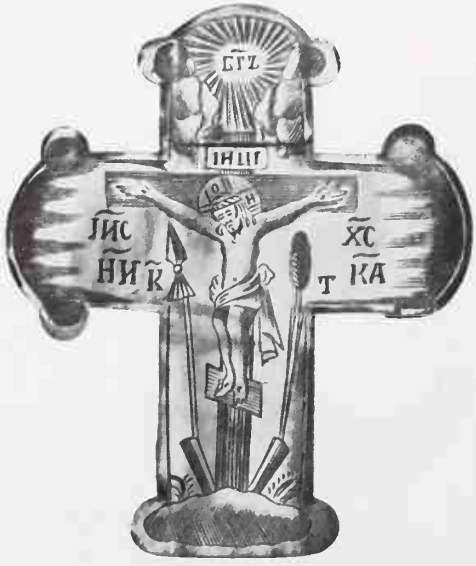
BURLINGAME PUBLIC LIB.

of silver; but one form is rather original. It has a circular or square body, mounted on feet and divided into unequal parts by a wall of pewter. This partition supports the hinges of the lid, which opens to allow of either side being used separately. It was evidently intended for both pepper and salt.

Among the smaller and fancy articles made in Russian pewter, considerable variety is to be found. Pewter mounts are sometimes made to the scabbards of Circassian daggers, and are engraved in imitation of the usual silver mounts. I have a wooden pipe-head, mounted in engraved pewter, and outlined in black lacquer, which makes it an exact imitation of Circassian niello. The pewter is very fine, and, when polished, looks very little duller than silver.

There are some very pretty snuff-boxes to be found, though it is not always possible to be sure they are Russian work, as some are so dainty in design as to suggest French origin. Three in my collection are undoubtedly Russian, and are possibly by the same maker, although they bear no mark. The first is an oblong box, about $2\frac{3}{4}$ inches long. The back and sides are covered with a repeating moulded pattern of stripes and reeds, rather suggestive of the striped silks of the eighteenth century. On the lid are medallions of Peter III. and Catherine II., in foliated frames—not exactly very flattering, but quite recognisable. The second snuff-box is oval. Its bottom and sides are covered with the same pattern as the first, but the medallion on the lid is of the Emperor Paul, in a circular frame surrounded by military trophies. The artist has certainly managed to give him a strong family likeness to his father—or perhaps the same mould was used with just a few minor alterations. The third

CHALICE 7–8 IN. HIGH
PROBABLY SEVENTEENTH CENTURY
HISTORICAL MUSEUM, MOSCOW



CROSS-SHAPED BOX FOR COMMUNION OR EXTREME UNCTION $5\frac{1}{2}$ IN. BY $4\frac{1}{2}$ IN. EIGHTEENTH CENTURY
PLATE FOR PRESENTING HOLY LOAVES $6\frac{1}{2}$ IN. DIAM. EIGHTEENTH CENTURY

MONSTRANCE WITH SLIDING PANELS
THE CRUCIFIX SURMOUNTING THE BULB IS MISSING
HISTORICAL MUSEUM, MOSCOW

ALTAR CROSS 18 IN. HIGH
HISTORICAL MUSEUM, MOSCOW

MONSTRANCE THE SCROLL-WORK AND ANGELS ARE PAINTED AND GILT LATE EIGHTEENTH CENTURY 20 IN. HIGH HISTORICAL MUSEUM, MOSCOW

BURLINGAME PUBLIC LIB.

snuff-box is the same size and shape as the second, but has outlining bands of foliage round the edges. The bottom has a central design of flowers, while the lid has two rather quaint birds on a branch. These three snuff-boxes are undoubtedly eighteenth century, and very good both in metal and workmanship, but show no traces of silvering inside.

A very quaint little trifle in pewter is a small frame surrounding a bas-relief of Gogol, carved in oak. The frame was cast in a mould, and the design is of vine-leaves and bunches of grapes. It is marked "TROM," in Russian letters, and is only about fifty years old.

DISH IN WHICH THE HOLY LOAVES ARE CONSECRATED ABOUT 11 IN. ACROSS TWO OF THE CANDLE SOCKETS AND THE THREE SMALL CUPS FOR HOLY OIL, ETC., ARE MISSING HISTORICAL MUSEUM, MOSCOW

Thin pewter was sometimes used, with brass and coloured woods in the inlaid work, which was so much used in Russia about the middle of the nineteenth century.

At the present day pewter is very little used for domestic purposes, having been quite superseded by tin and enamelled iron; but in the old Hospital of St. Catherine, in Moscow, there is a quaint survival of the past, the patients still having their meals from pewter covered mugs, plates, and soup-bowls.

II.—Church Pewter.

The church vessels of poor parishes in Russia were, during the Middle Ages, mostly made of painted wood, but about the seventeenth century pewter was very much used. Its price brought it within the means of the "pious donor" of limited income who could not afford silver and yet wished to present something more precious and lasting than wood to his parish church; so church pewter became a national article far sooner, and more completely, than domestic pewter. The Russian church service, with its elaborate ritual, naturally requires many vessels which are not used either in Protestant or Roman Catholic churches. Some of these—as, for instance, the crowns used in the marriage service—could not be made of pewter, as their weight would have been excessive, and censers could not have withstood the heat of the burning charcoal; but on the whole pewter was used very extensively, and there is considerable variety to be found among specimens of church plate.

English patens and chalices were imported at first, and much English table-ware undoubtedly did duty in churches, or was slightly modified to its new uses. The little English wine-tasters were used for water and wine both in the marriage and communion services, and round dishes served as alms-dishes, and also for collecting the candles at funeral masses, presenting the holy loaves, etc.

I have a paten which has obviously been converted from a very ordinary English plate by having a pewter foot screwed on and being roughly engraved. In this case the foot, and also the hinged cross which is meant to be placed over the Sacred Elements, are of heavier and softer metal than the plate.

In the Historical Museum of Moscow there is a good collection of chalices, mostly of the "baluster stem" type, and in some of them the outer rim of the feet, and also the bulbous portion of the stem, are of brass, the combination of the two metals being decidedly effective. The engraved decoration of Russian church pewter is usually emblematical, and the same design was often repeated, wholly or in part, reduced or enlarged, to suit the space to be decorated. The metal itself is soft and rather heavy, but has a fine surface, and in the more elaborate church vessels, such as calvaries and monstrances, the decoration is often moulded separately from pieces of metal and applied as borders and motifs.

There are some very interesting monstrances of

the seventeenth and eighteenth centuries, all more or less of the box or casket type, but showing great variety in decoration. In the early nineteenth century the shrine or canopy type seems to have come into more general use, and the pewter, as pewter, degenerated woefully, and became little better than an alloy of lead. These canopy monstrances are not at all beautiful, and their decorations are usually roughly stamped and painted with gold paint, which gives them a very tawdry appearance.

In a complete monstrance of this type there is always, immediately under the canopy, a little sarcophagus-shaped box to contain the Sacred Elements. These little boxes are rather interesting, as they have a recumbent figure of Our Lord moulded or enamelled on their lids.

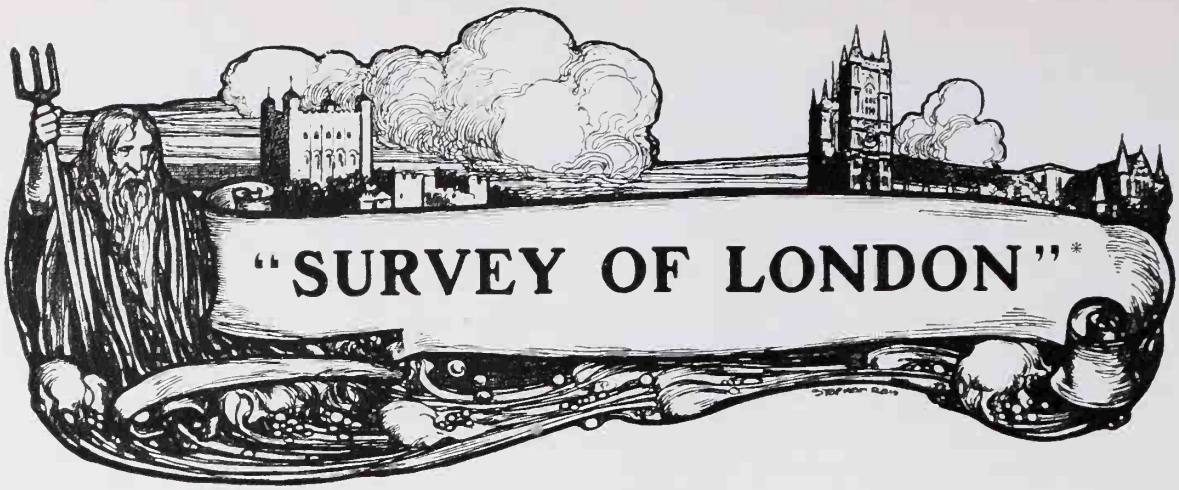
The older monstrances are often embellished with small ikons of the Virgin and Our Lord, which often form the sliding doors of the receptacle for the Elements, and which are generally very well moulded. They are exactly like the small brass ikons of the time, and were probably cast in the same moulds, and then mounted on the sheets of pewter from which the sides of the monstrances were shaped.

The little portable sets used for the communion of the sick and for extreme unction are very interesting, and were made in several shapes, one of the best being a box shaped like a cross. The great difficulty for the collector is to find them in anything like good condition. They were evidently not at all equal to the rough wear they must have experienced, and are terribly battered and damaged, while the minute receptacles for the chrism and the Elements, which ought to be inside, have generally been lost.

Very little church pewter can have been made since the end of the eighteenth century, and it is very seldom that you come upon even an alms-dish that is in use. Silver and electro plate have quite replaced pewter in the towns, and it is only in very remote parishes, or possibly in poor monasteries, that it still survives.

Pewter-collecting is not, at present, fashionable in Russia, but the Historical Museum of Moscow owns a very large and interesting collection. This rich hoard of pewter is not yet arranged or open to public inspection, but through the kindness and courtesy of Prince Stcherbatoff and his assistant, Mr. E. F. Korsh, I was not only allowed to study it, but also to reproduce several of the most interesting specimens as illustrations.

PATEN CONVERTED FROM AN ENGLISH PLATE (SPACKMAN, LONDON) $9\frac{1}{4}$ IN. DIAM. AND HINGED CROSS TO PLACE OVER THE ELEMENTS EIGHTEENTH CENTURY
CHRISM CUP $\frac{7}{8}$ IN. HIGH FROM A PORTABLE COMMUNION SET EIGHTEENTH CENTURY
SMALL CUP $2\frac{3}{4}$ IN. HIGH FROM A DISH FOR CONSECRATING HOLY LOAVES EIGHTEENTH CENTURY



Artistic Hammersmith

WHEN Charles Burney, the brother of Madame d'Arblay, opened a school at Fairlawn, Hammersmith, in 1786, the venture presented a more favourable prospect than it would do at the present time. Hammersmith was then a fashionable riverside resort, corresponding to the Marlow or Maidenhead of to-day. Many London citizens and others of higher degree kept mansions there which they tenanted through the summer, whilst there was also a growing residential population. A series of good-sized mansions stretched along the Upper and Lower Malls, while further west the seventeen houses of Brunswick Terrace occupied nearly the whole remaining space of the river-front until it reached the parish boundary. King Street, Hammersmith Road, and Queen Street all contained numerous houses standing in their own grounds, and there were a fair sprinkling of titled people among the residents.

Of all the people living in Hammersmith at the time probably the one best remembered by posterity was utterly unknown to Dr. Burney. This was George Morland, then a young man of three-and-twenty. In that wonderful accumulation of archæological and historical records, the sixth volume of the *Survey of London*, Morland is not claimed as a Hammersmith resident, though the fact of his marriage in the now parish church —then a chapel-of-ease—is duly noted. Morland's stay at Hammersmith was comparatively brief, only extending over a few months in 1786, when he shared a house on the Harrow Road, the site of which is now absorbed in Kensal Green Cemetery, with his future brothers-in-law, William and James Ward. It was there he met and wooed his future wife, Anne Ward, and there probably that William Ward conducted his courtship of Morland's sister, Maria. The two couples were married at Hammersmith on the same day, the painter insisting on carrying loaded pistols in his pockets during the ceremony.

Morland's excuse for his action might be found in the unenviable reputation of the Harrow Road for highwaymen at the time. This portion of the future parish of Hammersmith—which then all formed part of Fulham—was a lonely country district separated from Hammersmith proper by some miles of fields and woodland, and altogether remote from the Thames side, where the more fashionable residents lived. Among the latter was Philip James de Loutherbourg, who settled in Princes Street in 1783, and moved to 7 and 8, Brunswick Terrace, two years later, where he resided until his death in 1812. Loutherbourg is now under-rated as an artist, though in the latter part of the eighteenth century, after the deaths of Wilson and Gainsborough, he was universally regarded as the greatest living English landscape painter. His residence at Hammersmith coincided with the period when he was turning his attention to occult sciences, probably, as Austen Dobson suggests, being influenced by his acquaintanceship with Cagliostro. The house in Brunswick Terrace saw the painter engaged in an assiduous research for the philosopher's stone, which was only terminated by a female relative ruthlessly wrecking his crucibles. Loutherbourg and his wife then discovered that they were gifted with miraculous powers of healing, and made themselves a nuisance to their neighbours by inviting the poor of the neighbourhood to come and be relieved of their ailments free of charge. Horace Walpole, a confirmed sceptic in all such matters, sarcastically describes the proceedings in a letter, dated July 1st, 1789, to the Countess of Ossory. He writes: "Loutherbourg, the painter, is turned an inspired physician, and has three thousand patients. His sovereign remedy is barley-water. I believe it is as efficacious as his mesmerism." The patients apparently became inspired with the same belief, for later on a mob broke the windows of Loutherbourg's house, and he and his wife had to flee the neighbourhood until the excitement subsided.

Loutherbourg's presence at Hammersmith was the means of procuring the district another distinguished resident, for, according to Monkhouse, Turner first went to live there in order to be near him. This was during 1808–1811, when the great painter's address is recorded in the Royal Academy catalogues as being at "West End, Upper Mall." Turner's respect for the elder painter may seem strange to critics of to-day, who are apt to

* *Survey of London*, vol. vi., "Hammersmith." (The London County Council.)

THE WHITE BEAR (*circa* 1870) RIGHTS OF REPRODUCTION RESERVED BY MAJOR SIR EDWARD COATES, BT.

rate it as theatrical and unconvincing, but it was shared in by other artists of the time. Morland, in the first flight of his youthful genius, gave evidence of it by saying that at landscape painting he should not be afraid to match himself against any living artist with the exception of Loutherbourg. The latter is buried in the neighbouring parish of Chiswick, so that Hammersmith church is deprived of an artist's monument which, rightfully, should have belonged there. Indeed, considering Hammersmith's associations with the older generation of artists, the church is singularly lacking in its possession of monuments to their memories. One only is recorded in the *Survey* — a small tablet in commemoration of Thomas Worlidge (1700–1766), chiefly remembered for his etchings drawn in emulation of Rembrandt. The too flattering inscription to his memory records that he

> "Had Art so near to Nature brought
> As ev'n to give to shadows life and thought."

His wife copied landscapes in needlework with such success that Walpole devoted more space to a poetical quotation eulogizing her work than to his whole account of her husband's career, excusing himself by saying that he did so "not only in justice to the lady celebrated, but to take notice that the female art it records has of late placed itself with dignity by the side of painting, and actually maintains a rank among the works of genius."

Sir Walter Besant claims Kneller as a one-time inhabitant of the Upper Mall; if this is so, he must have lived in close proximity to his Covent Garden neighbour, Dr. John Radcliffe, the celebrated physician, who was resident at the now demolished Hyde House. More modern artistic associations of the Upper Mall centre about William Morris, who deserves the gratitude of the borough for having invested Kelmscott House—one of the most charming Georgian mansions yet remaining in the Upper Mall—with associations which will prevent it readily becoming a prey to the modern jerry-builder. The house dates from a few years before 1790, and is an excellent example of the dignified classical style made popular by the brothers Adam. Morris preserved all that remained of the original structure, and replaced the innovations made by previous owners with decorative work in full accord with it. The *Survey* contains several

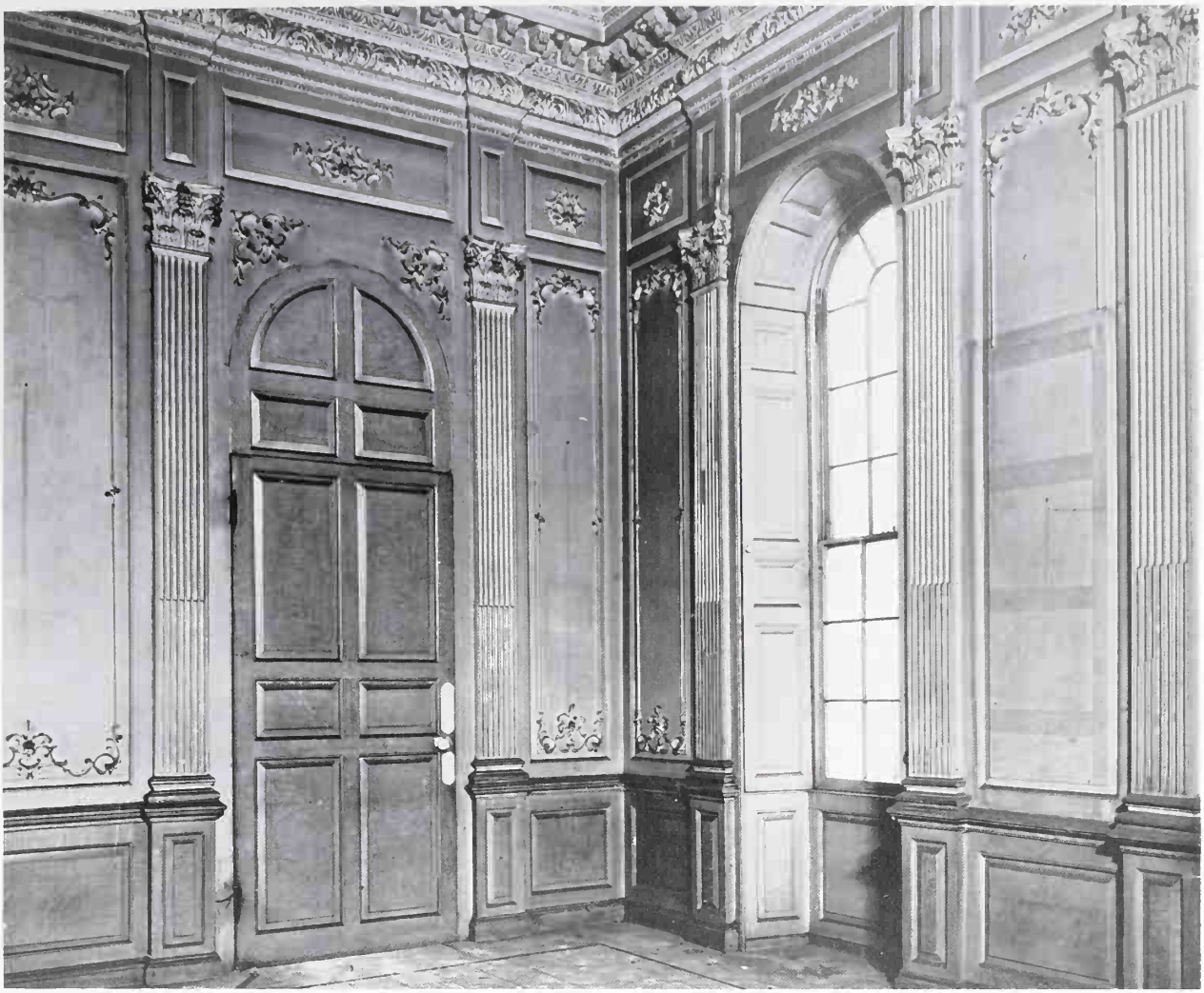
illustrations of the mansion, including views of the façade, of a finely proportioned oval window and the original Georgian fireplace in the dining-room.

The celebrated Kelmscott Press was not set up in this century, but the compilers of the *Survey* have succeeded in giving several illustrations of the building. Another fine old mansion which has been demolished is Bradmore House, itself the sole surviving offshoot of what was

KENT HOUSE, LOWER MALL, ENTRANCE

house, but at Sussex Cottage, a few yards away. The name, and that of Sussex House, perpetuates the connection of Frederick Augustus, Duke of Sussex (1773-1843), with the neighbourhood. He had a "smoking box" at No. 17, Upper Mall, and laid the foundation of Hammersmith Bridge in 1825. Another royal resident was Catherine of Braganza, the neglected spouse of Charles II., who, after the king's death, occupied a house and grounds in the Upper Mall as a summer resort. The last vestiges of this were cleared away in the nineteenth

originally a far larger building known as Butterwick House, the birthplace of Sir Elijah Impey, chief justice in Bengal at the time of Warren Hastings' administration. Macaulay gave him an unenviable immortality, but the researches of more reliable, if less brilliant, writers have done justice to Impey's much maligned memory. His father appears to have been responsible for the building of Bradmore House as an appurtenance to the larger mansion; the latter was pulled down in 1836, but the former survived until 1913, when it was demolished by the



BRADMORE HOUSE PRINCIPAL ROOM ON FIRST FLOOR

London General Omnibus Company. Acting under the suggestion of the County Council, and with the assistance of that body, the company managed to preserve some of the more distinctive features of the original building by re-erecting them in their new offices. Thus the old brick and stone front of Bradmore House, built about 1700, now forms the façade of the company's premises. It is a fine arrangement in two stories, "the centre portion being flanked by two stone pilasters, with composite capitals the full height of the building, and crowned by a fine entablature of brick with stone pedestals, balustrading, and vases over all." Some liberty has been taken with the original design by the introduction of a square garage entrance in the ground floor of each of the wings in place of the two windows with semi-circular heads which occupied each of these positions formerly. The modification, however, was inevitable if the new offices were to possess any practical utility, and both company and County Council are to be congratulated on the large amount of salvage they have saved from the wreck of the fine old building. The same care has been shown in preserving the most interesting features of the interior of the house, and the fine old woodwork of the principal room—an apartment decorated in the rich and dignified style current at the beginning of the eighteenth century—has been fixed in the billiard-room of the new building.

Another interesting house, which the County Council have saved by utilizing it as a Free Library, is Ravenscourt Park, built in early Georgian times, on the site of Palingswick Manor House, a good portion of the earlier building being incorporated in the present structure. The Manor shortly after 1373 came into possession of Alice Perrers, the favourite of Edward III., and was confiscated and sold by order of the Parliament in 1377. Later owners included Sir Richard Gurney, the Lord Mayor, who for his zealous support of Charles I. was granted a baronetcy by the king, and ended his days in prison at the hands of the Parliament. His successor, Sir John Finch, the Speaker, was more fortunate. He,

too, was a follower of the king, but saved himself from the wrath of Parliament by flying to the Continent, from whence he was able to conduct negotiations which allowed

KELMSCOTT HOUSE FIREPLACE IN DINING ROOM

of his safe return. Probably the oak panelling originally belonging to what is now the Library Committee Room was set up by Finch. A later owner had this removed, with the exception of a portion covering the walls of an alcove, replacing it by beautiful Georgian work. He, however, appears to have set up the original woodwork on the second floor, where the panelling now occupies two walls of an attic bedroom, while the doorway belonging to it is in the landing outside. This is an exceptionally interesting specimen of decorative woodwork, belonging to "that too brief period when English design was under the powerful influence of Inigo Jones"—a period which owing to the incidence of the Civil War is exemplified with comparative rarity.

The interesting features of Ravenscourt Park are fully

illustrated as well as described in the *Survey*, and the same attention has been paid to practically every old building or object distinguished by artistic or archæological

many hands are responsible. Under the able general editorship of Messrs. Philip Norman and James Baird the task of compiling the work, the initial survey for

RAVENSCOURT PARK, SEVENTEENTH CENTURY DOORWAY ON SECOND FLOOR

interest throughout the parish. The few illustrations, reproduced by the courtesy of the London County Council Survey Committee, may be taken as typical examples of the 120 plates contained in the volume. The latter is a monument of painstaking research and labour, for which

which was made by Mr. A. O. Collard, was carried on by Mr. Percy Lovell. The latter relinquished it to join His Majesty's forces, and it was finally completed by Mr. Walter H. Godfrey, while valuable assistance is acknowledged from a number of other ladies and gentlemen.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 162).

DEAR SIR,—In your December Magazine, 1914, you inserted a photograph of an oil-painting for me (No. 162) in your NOTES AND QUERIES pages. When I sent you the photo it was because I had noticed something dark over the left shoulder, which, when held in front of a strong light, looked like parts of the signature G. Romney. I had also noticed on the photo itself what seemed to be scratches in the lower right-hand corner, although there is nothing visible on the surface of the painting itself. I have had the photo enlarged to about original size; this is

DETAIL OF UNIDENTIFIED PAINTING (NO. 162)

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UN NAIN

BY FRANCESCO Y LUCIENTES GOYA

unmounted, and when held in front of a strong light, we can make out on this what seems to us to be part of an inscription, but it is very indistinct, and has the appearance of a watermark on a banknote. I feel sure there is a name and date in this corner, and that it has been covered at some time with either dirt or a coat of paint, and only the camera can detect it now. If I am right in the name, it may be more easily identified by some of your readers. Experts have told me that it is certainly Romney's style of brushwork, but the costume must have been finished or altered at a later date, and identification of the subject is necessary to prove he lived in Romney's time. The inscription and figures 98 are most distinct on the enlargement. It scarcely seems credible, but if you will turn the photo upside down and examine the point of vest, there is certainly a word there also which we cannot make out, and in the top left-hand corner of photo of painting (not in enclosed corner photo) there is the word Grey or Gray (faintly visible) reading sideways.

I remain, yours truly, (Mrs.) C. M. MORGAN.

UNIDENTIFIED PAINTING (No. 198), OCTOBER, 1915.

DEAR SIR,—This painting appears to me to have been produced by some emulator of the celebrated artist, Angelica Kauffman.

Yours faithfully, DEREK DARIEN.

UNIDENTIFIED PORTRAIT (No. 203).

SIR,—My attention has been called to an unidentified portrait (No. 203) in the February issue of THE CONNOISSEUR, and to a letter from Mrs. Warren asking for information which will lead to identification. There is no record at Ripley Castle of this picture, nor can I recollect any reference to it in the past.

If Mrs. Warren will be so good as to give me any information she has concerning the owner and previous owners of it, especially if connected with Lincolnshire, I may be able to identify the generation of my family to which the girl belonged.

Your obedient servant, (SIR) W. INGILBY (BART.).

UNIDENTIFIED PAINTING (No. 207).

DEAR SIR,—I have a copy engraved by Jos. Grozer, inscribed, "London: Published July 1, 1824, by Sweet, *The Happy Cottagers*, from the original picture in the collection of Honourable Chas. Stuart." As the companion print which I possess is *The Gypsies' Tent*, by G. Morland, engraved by Jos. Grozer, and was in the same collection, I think there is no doubt as to its authenticity.

Yours truly, ALFRED J. DARLING.

UNIDENTIFIED PAINTING (No. 207).

DEAR SIR,—With reference to Mr. W. Burrough Hill's letter in last month's issue, I may say I have a similar painting supposed to be a Morland, but apparently unsigned, in size rather larger than Mr. Hill's picture. It has belonged to my family for over fifty years. It would be interesting to hear if anyone else possesses a facsimile of the painting reproduced in your NOTES AND QUERIES.

Yours faithfully, C. P. STEVENSON.

NANTGARW MARKS.

SIR,—Referring to the question of the Nantgarw mark in THE CONNOISSEUR for April, Mr. William Weston Young sent an appeal to the people of Glamorgan to preserve the little factory which was to be sold up on October 22nd, 1822. His letter was dated October 19th, 1822, and he calls it the "China Works" at Nantgarw. He was then owner of the pottery, and surely he would know the proper name (vide *Ceramics of Swansea and Nantgarw*, page 83).

Yours, etc., W. TURNER.

MARBLE FIGURE (NOVEMBER, 1915).

DEAR SIR,—I think there can be no doubt that the marble figure pictured in your issue of November 15th, 1915, represents a *sakha*, one of the boy playmates of Krishna. The female juvenile attendants were called *sakhi*, but the illustration represents a male. The figure is undoubtedly Jeypore work.

Yours faithfully, W. GREGORY (Calcutta).

UNIDENTIFIED PORTRAIT (No. 212).

DEAR SIR,—A friend in London some time ago reported to me a portrait of my great-grandfather, Charles Dibdin, by Gainsborough, which he had noticed in a dealer's shop. Through his instrumentality I bought it, having fallen into the error of supposing it to be another picture I had previously seen in the same street. When I received the picture it was obviously not by Gainsborough, and not Dibdin: not in the least like him. The person represented holds in his right hand a small book labelled *Ethics*. The style and colour of the picture suggest Wright of Derby. Identification of subject and painter would be valued by

Yours faithfully, RIMBAULT DIBDIN.

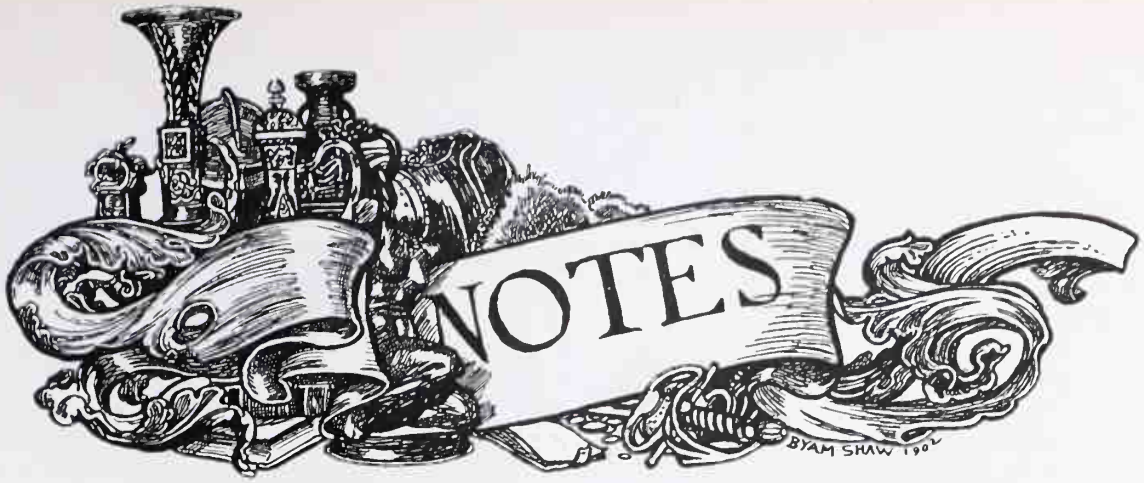
UNIDENTIFIED PAINTING (No. 213).

DEAR SIR,—I enclose you coloured print of picture marked BS (B S) and of date of artist 1780, and would feel grateful if you could tell me who

might the artist be. I only have BS and 1780 to go by. The coloured print I now enclose is not really the one I want to know about, but one that is really very attractive. I have no copy of it to send just now. Some paintings of the same were in my grandfather's mansion in 1785 — home of John Fyans, Clontarf, Ireland. — MRS. FLORENCE CORTIS (Bathurst, N. S. Wales).

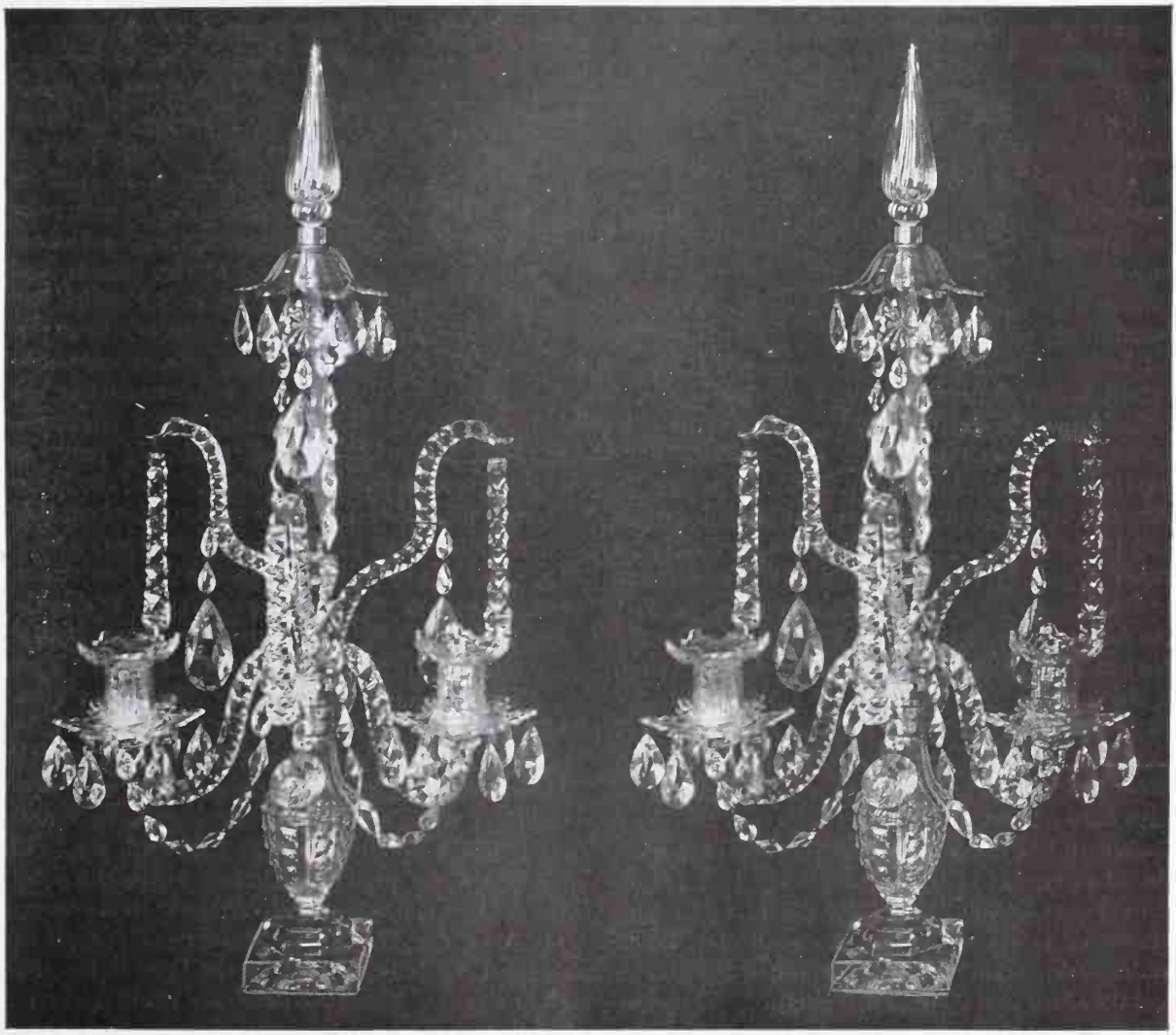
(212) UNIDENTIFIED PORTRAIT

(213) UNIDENTIFIED PAINTING



Waterford Glass Candelabra

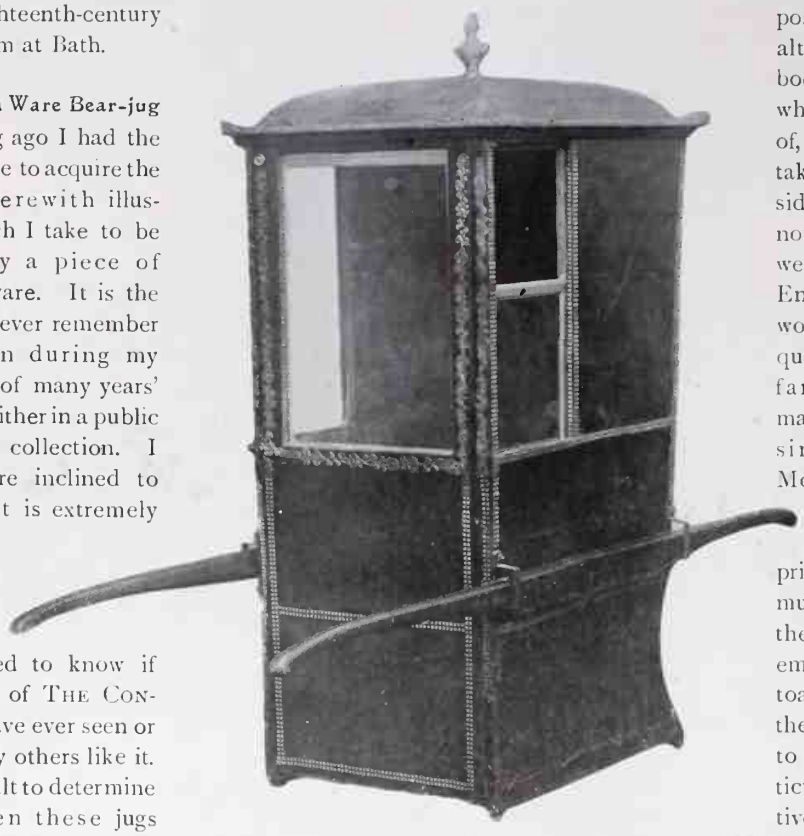
THESE candelabra, the property of Captain D. Williams, which stand 30 inches in height from the base to the top of the twisted glass spike, are fine examples of Waterford cut-glass, of extremely rare lustre and somewhat uncommon in design, as it will be noted that the branches terminate in swans' heads, from which truncheon-like glass drops are suspended.



WATERFORD CUT-GLASS CANDELABRA

Sedan Chair at Bath

LORD ROSEBERY, who has just completed a course of the waters at Bath, has expressed his appreciation by presenting a beautiful old Sedan chair to the Bath Corporation. The chair has been placed in the historic eighteenth-century Pump Room at Bath.



SEDAN CHAIR PRESENTED TO THE BATH CORPORATION BY LORD ROSEBERY

A Whieldon Ware Bear-jug

NOT long ago I had the good fortune to acquire the Bear-jug herewith illustrated, which I take to be undoubtedly a piece of Whieldon ware. It is the first one I ever remember having seen during my experience of many years' collecting, either in a public or private collection. I am therefore inclined to think that it is extremely rare, if not absolutely unique, and should be interested to know if any readers of THE CONNOISSEUR have ever seen or heard of any others like it.

It is difficult to determine exactly when these jugs were first made; but they no doubt date back to the days when bear-baiting was a favourite pastime in England, and were turned out in considerable quantities by the potters of the Midlands, where they had a ready sale owing to the partiality of the inhabitants of that district for this rough form of sport, which I am happy to think would no longer appeal to the taste of any large section of the English public, even if the law allowed it to go on. L. M. Solon tells us in *The Art of the Old English Potter* that "at Congleton, in Cheshire, nicknamed the bear's town, these jugs were in great demand, and large numbers have been found there."

Staffordshire and Nottingham seem to have been the chief centres of their production. In Staffordshire they were made first in white salt-glaze ware, and afterwards in the ordinary lead-glaze. The shape varies little, except so far as the pose of the animal and the shape of the head are concerned. The body and head are made in two separate parts, and the bear is usually hugging a dog in its arms. The head, like the cap of the Toby Fillpot jug, when detached serves as a handy cup for drinking out of. It has been suggested that they were possibly intended for tobacco jars. They may have been so used, but I think it improbable that they were made for that purpose in the first instance, although no doubt the body must have been somewhat awkward to pour out of, as there is no handle to take hold of. Such a consideration, however, would not have been likely to weigh heavily with the early English potter, who was wont to disregard the utility question in his flights of fancy. The night-watchman jug labours under a similar disadvantage. Moreover, have we not, besides the Toby and Bear jugs, the "Surprise" or "Toad" jugs and mugs, which revealed to the horrified drinker, as he emptied them, a hideous toad at the bottom, and the Puzzle jug, which had to be handled in a particular way, as corroborative evidence that the potters found pleasure—and probably profit as well—in providing quaint receptacles for the home-brewed ale either in house or tavern, where they contributed to the joviality and mirth of guests.

The salt-glaze bear is roughened all over with a sprinkling of small clay shavings, so as to convey the idea of shagginess. The Nottingham bear is smooth and of a brownish colour. It is clear that the latter was made chiefly about the year 1812 or soon after, because a small figure of Napoleon is often substituted for the dog, in allusion to the mauling Napoleon and his army had from the Russians in the disastrous campaign of 1812. There is, I recollect, in the Willett collection, a specimen of this kind with the word "Boney"—the potter's caricature abbreviation for Bonaparte's name—stamped on the hat he is wearing. The Whieldon bear is beautifully made, and, so far as the body is concerned, on the lines of the salt-glaze model. There is a difference about the head; but then, even in the salt-glaze examples themselves, the heads are not always quite alike. Usually the

salt-glaze bear has no muzzle at all, but it often has a chain attached to a collar. The Nottingham bear has a muzzle, but it is fairly loose, and allows the teeth and tongue to show. On my Whieldon bear the mouth is closed, and the muzzle tightly fastened over it. The whole figure, which measures 9 inches in height, has, in contrast to the salt-glaze specimens, a smooth but slightly indented surface, which is covered with the translucent mottled brown glaze which is the peculiar feature of the Whieldon ware.—FRANK FREETH, M.A.

WHIELDON WARE BEAR-JUG

FRONT AND SIDE VIEWS

Our Plates

WE believe that it was Mr. Arthur Hacker who delivered the following wise axiom to some art students whilst lecturing a few years ago. Speaking about the extreme freedom of brushwork frequently adopted by novices in order to disguise defective draughtsmanship, the academician said, "it is better to stammer a truth than to make a mis-statement with fluency." The justice of this remark will be immediately apparent to a connoisseur. There is no merit in attempting to conceal ignorance by what is technically designated as "slash." The study of a nude female figure, by William Etty, R.A., which forms the subject of one of our plates, may be cited as a refutation of this method. Always remarkable for the quality of his flesh tones, Etty composed a particularly harmonious colour-scheme in this instance. The handling is free, but characterized by knowledge, so that every stroke of the brush has been made to tell. Not the least remarkable feature of the painting lies in the fine state of preservation. The original, which is on a panel, belongs to the Rev. C. E. Roe, of Brighton, and was shown at the exhibition of Etty's work held at York, his native city, in 1910. To the best of our knowledge the present reproduction is the first to be published.

Excepting such plates as are referred to elsewhere, it now remains only to mention those after James Ward and John Russell respectively. The latter is represented by the charming and typical *Girl with Cherries*, which displays the artist in his accustomed vein of geniality. *Rustic Felicity*, by and after James Ward, R.A., was published April 25th, 1792, by T. Simpson. As the painting was commenced in the year 1791, when Ward was only twenty-two years of age, the engraving is interesting as being an early example of the work of this artist.

Concerning Valuations

THE question of a proper scale of fees for the valuation of art property is one of considerable importance to the private collector, and also to the dealer or expert, who makes a *specialité* of the compilation of catalogues of collections, or of valuations for insurance, probate, family division, or any other purpose.

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There is such a "scale of professional charges" published under the authority of the Auctioneers' and Estate Agents' Institute of the United Kingdom, which is as follows:—"£5 per cent. up to £500, and £2½ per cent. on the residue." While for probate and estate duty purposes the rate authorised is "2½ guineas per cent. on the first £500, and 1½ guineas per cent. on the remainder of the amount of the valuation, to include cost of inventory, minimum fee 5 guineas. This scale not to apply to contested cases."

For large amounts, when the valuations of the contents of residences and of collections of art property have amounted to sums over £10,000, it has been the general practice to ignore the scale just quoted, and to adopt one much more favourable to the owner, and a rate of £1 per cent., plus any out-of-pocket expenses, has come to be regarded as fair and equitable when no particular bargain or arrangement of the fee to be paid has been made beforehand.

This rate applies to ordinary valuation for insurance, estate duty, and other purposes, but the preparation of the kind of catalogue known as a *Catalogue Raisonné*, which is a classified list with proper descriptions and historical notes, entails much more work, requires some literary ability and research, combined with the expert's knowledge for accurate descriptions and correct values. It is also essential that the work should be placed in the hands of an expert whose valuations would be accepted as the basis of an agreement with the Insurance Companies in the event of claims arising for compensation. A catalogue of this character is generally carefully printed instead of the ordinary typed inventory, and special type used, with such extravagances as hand-made paper and expensive binding. As the number of copies is very limited, generally half a dozen or less, the cost of production is considerable, and, as a rule, is only incurred when the collection is of importance and the owner wealthy.

A disputed account rendered by Mr. Albert Amor, of St. James's Street, London, to Baron de Forest, M.P., for services and commissions, which included a fee of 500 guineas, besides the cost of special printing and preparation of the catalogue, occupied Mr. Pollock, the High Court's official referee, some eight days in March last, and resulted in a complete victory for Mr. Amor, the learned referee deciding that the plaintiff's charges were fair and reasonable, and that the evidence given on his behalf was in no way contradicted: indeed, the defendant's chief expert witness, Mr. Robson, not only confirmed the plaintiff's contention as to £1 per cent. being a proper charge for an ordinary valuation, but he said that the catalogue in dispute was so elaborately prepared, and the work so well done, that he would not like to give an opinion as to how much ought to be charged in addition.

The collection possessed by Baron de Forest was chiefly inherited from Baron Hirsch, a wealthy Austrian financier, who purchased the greater part of it some thirty years ago. The famous pair of Boulle armoires, which realised some £12,000 at the Hamilton Palace sale in 1882, were among the important items in the furniture section, while a number of old Dresden groups of what is known as the "Kaendler" period, with a few specimens of early Sèvres porcelain and many examples of Höchst, Frankenthal, Hague, and other continental *fabriques*, made up an aggregate value of some £53,000. The fee of 500 guineas therefore was the percentage usually allowed for ordinary valuations, with no charge for the extra work of compiling a *Catalogue Raisonné*, and the printing and preparation, including special photographs for illustrating the more important examples, was charged at £9 above the £147 actually paid to printers and photographers.

One of the rather curious points made by Mr. Pollock in his judgment was that whereas in the absence of any agreement as to charges beforehand Mr. Amor apparently might have charged a higher fee for the special work over and above the valuation, he was not legally entitled to make any profit whatever upon what are legally termed "out-of-pocket expenses." Therefore the £9 benefit on printing and photographs, together with some £8 over and above some travelling expenses to Gadsby Hall, Leicestershire, was disallowed, and judgment given for his full account less this £17—such are the vagaries of legal decisions.

In the long-drawn-out enquiry into the details of this account, which amounted to something over a thousand pounds, there were some curious subjects for reflection upon the eccentricities or peculiar points of view of a very rich man, who could instruct his legal advisers to challenge such items as the charge of a few shillings for repairing a china figure valued at £500, or the cost of washing a chandelier of rock crystal, and the peculiar argument put forth by Mr. R. J. Willis, the Baron's counsel, that because the dealer does not actually with his own hands repair a figure or pack or unpack some china, that he is only entitled to charge an *agent's* "commission," and not a fair trade profit on such transactions.

There was, however, a matter of far greater interest to the average collector which was made clear by the evidence of one of the plaintiff's chief witnesses. Mr. Frederick Litchfield, who had assisted Mr. Amor in the compilation of the catalogue and in the

appraisement of values, was cross-examined by Mr. Willis as to whether he and Mr. Amor had exceeded their instructions in making a valuation which had reference to insurance, and his replies made it clear to the Court that where a valued inventory is in existence it must of necessity be taken into consideration in effecting an insurance upon the property.

For instance, if an insurance for, say, £10,000 be effected upon a collection of art objects, or upon the contents of a residence, the value of which is, for example, say, £20,000, the owner would in the event of making a claim only be entitled to *one-half* the value of every article for the destruction of which he claimed. His claim would come under what is technically known as the "average clause."

Very many collectors do not understand this, and think quite erroneously that provided they do not claim *more* than the sum for which they have taken out a policy, such claim is valid.

It is only when the full aggregate value is covered by the policy that the full value of any individual article can be claimed—and although when the policy is for a large sum and the claim is a very small one, the insurance company generously pays without much discussion, the legal position of the insurer is as just stated, and in the event of a considerable amount being claimed, the question would certainly arise of whether the aggregate value was fully covered.

This case of Amor *v.* Baron de Forest will probably be quoted in future litigation as a leading case, but surely the moral of the story is to ascertain by a friendly arrangement what the cost of a *Catalogue Raisonné*, or even of an ordinary valuation, is to be, and also to have a clear understanding with the insurance company by the depositing with them of a copy of the valued inventory, in order that, should a claim be made there will be no lengthy investigation in a referee's court, with its accompanying costs and vexations.

A Painting by Goya

GOYA was a follower as well as a successor of Velazquez and strikingly original as is the work of the more modern artist, it every now and then reminds us that he made a close study of the paintings of his predecessor. This trait is especially noticeable in the picture of *An Argonese Dwarf*, which formed the subject of a recent monograph in *Les Arts*, by M. Francis de Miomandre. Velazquez painted at least half a dozen pictures of famous dwarfs, redeeming the deformities of his subjects by the wonderful and pathetic dignity with which he invested them, and in this work by Goya the artist approaches his theme in a similar spirit, as though he desired to create a *chef-d'œuvre* to rank beside those of the earlier painter. The man is represented standing on a straw-bottomed chair, his right hand leaning against its back; in his left hand—which is that of a child—he holds *la vara*, the rustic stick peculiar to the peasants of Saragossa. The other details of the man's costume—the characteristic fur cap of the country, from beneath which a small lock of thin brown hair hangs over his forehead; the shapeless brown breeches, fastened by a single button; the collarless white shirt; the dark grey, short, open jacket, and the slippers of soft brown leather, through one of which the man's toe protrudes—all go to show that he is a compatriot of Goya, himself a native of Fuendetodos in Aragon.

The interest of the picture is largely concentrated in the man's head, a wonderful psychologic study, rendered with a breadth and fulness of vision characteristic of Goya, who in all his work was a supreme realist. The artist has regarded his subject with sympathy, and without in the least suppressing the evidences of the man's ungainliness of appearance, has so treated them that he becomes an object of pity instead of ridicule. The palette is restrained to sober and grave tones—transparent browns, greys and yellows predominating in the background, and giving full value to the flesh-tones of the dwarf's head. This is superbly modelled, every physiognomic detail being expressed without loss of breadth or atmospheric feeling. The man's high forehead, big and bulging, and still unwrinkled by thought or age, accentuates the deep setting of the eyes under their frowningly contracted brows. The eye-balls are protruding, and their expression suggests a naïve distrust of humanity on the part of the dwarf, as though he found the world too hard for him. This feeling is accentuated by the position of the head, which, set deep between the shoulders and too ponderous for the dwarf's small frame, has a tendency to lean forward, notwithstanding the desperate efforts the little creature is making to keep his bust straight and not lose an inch of his height. The touches of colour which brighten the cheek bones, and help to emphasize the subtle but searching modelling of the face, are put in in a masterly manner; but, indeed, the whole execution of the picture, the combination of delicately expressed detail with great breadth of effect, and the profound tonal harmony, all go to prove that it is the work of Goya at one of his happiest moments.

It shows him in a mood, too seldom exemplified—one of deep sympathy and commiseration for his subject. The marvellous psychologic insight which he used in revealing some of the worst traits of humanity is here turned to showing the hidden emotions of this small ill-shapen vestige of mankind. Cut off from equal communion with his fellows by his deformity, he conceals his distress, his feeling of isolation, under a superficial guise of haughtiness, but his true sense of loneliness, his distaste of having the *rôle* of a monster thrust upon him, is unveiled by the painter, and the pathetic look of the eyes, the heavy weight of melancholy on the brow, haunt the spectator. The work is one of the highest expressions of Goya's genius, as besides exemplifying him as a master of his craft, it shows him as possessing to the full that sympathy for humanity and for suffering which by many has been almost wholly denied him.

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IN THE SALE ROOM

THE SECOND RED CROSS SALE AT CHRISTIE'S

THIS sale was certainly the most important of the season, the King Street galleries being thronged by connoisseurs of all conditions. The first section, which comprised pottery and porcelain, came under the hammer on April 6th, and the sale lasted for fifteen days, the last date being April 30th. On the first day, a Chinese egg-shell lantern, enamelled in famille-verte with continuous scenes representing the silk industry, 8 in. high, Kang-He, realised £189. It is described in Gulland's *Chinese Porcelain*, p. 367. On April 14th, a Toft-ware dish, decorated with the royal arms and garter motto, and inscribed "Thomas Toft," 21½ in. wide, sold for £682 10s., when it was again put up, and fetched £630. Amongst the lots dealt with on April 18th, the Sèvres biscuit group, known as the centrepiece of the "Bacchus Surtout," 20 in. high, which had been presented by the French Government, was knocked down for £241 10s., and a Dresden tea service of sixteen pieces, £173 5s. A Kaga-ware dish, enamelled with figures, birds, etc., 23 in. diam., the gift of H.M. Queen Alexandra, brought £52 10s.

Pottery and Porcelain

TWO works by J. M. W. Turner came under the hammer on April 8th, the first, *The Bay of Naples*, dated 1820, from the Farnley, Ayscough Fawkes, and Hardy collections, realised £241 10s., whilst the other, *Château Gaillard*, in vignette, from the Bicknell, Smith, and Agnew collections, brought £120 15s. Several artists promised to paint portraits for the highest bidder, and of these the canvases of Messrs. J. Lavery, P. A. de László, W. Orpen, A. C. John, John Collier, and F. O. Salisbury, fetched £892 10s., £1,050, £682 10s., £336, £210, and £105 respectively. *Across the Moors*, by D. Cox, sold for £420; *October Snows, Menteith*, by D. Y. Cameron, £168; and *The Execution of Marshal Ney*, by J. L. Gérôme, £220 10s.

Paintings and Drawings

Miniatures were dealt with on April 11th. Messrs. Duveen's group of four miniatures of ladies, including *Miss Emily E. Burrell*, the others unknown, by George Engleheart, rose to £1,500 after a keen competition. £220 was realised for a frame of three miniatures, comprising portraits of the *Hon. Mrs. John Bavington*, by Ozias Humphreys; *Elizabeth, Lady Holland* and *Mrs. Windham*, both by Andrew Plimer. They were formerly the property of the 3rd Lord Holland at Holland House, and were presented to the sale by the Hon. Mrs. Drewitt.

The picture section was resumed on April 15th. A *Portrait of Diana Vere, Duchess of St. Albans*, by Kneller, was knocked down for £84; *Portrait of Robert Smith, Architect and Builder*, by Raeburn, exhibited at the "Old Glasgow Exhibition," £131 5s.; *The Gregory Children*, by Opie, presented by Lord Leith, of Fyvie, £1,260; *Portrait of the Duchesse de Choiseul as "Diana,"* by Largillière, £241 10s.; and *Captain Lunardi, with his assistant Biggin and Mrs. Sage, in a balloon*, by J. F. Rigaud, on panel, oval, engraved by Bartolozzi, £105.

On April 19th, Raemaeker's pastel, *The Broken Lyre*, attained the amount of £63. It was offered again, and realised the additional sum of £82 10s.

APRIL 12TH saw the section of engravings come under the hammer. The majority of prices paid do not merit much attention, although mention should be made of the set of four prints in colour, *Morning, Noon, Evening*, and *Night*, by Bartolozzi and Delattre, after W. Hamilton, the highest bid for which was one of £325 10s.

Engravings

THE large panel of Chinese embroidery, which was the gift of H.M. the King, was put up on April 6th. It was richly worked with the Imperial dragon and other devices in gold thread and coloured silks on the yellow ground of the Chinese Imperial house. The measurements were 10 ft. 9 in. high, 5 ft. 11 in. wide. It was twice offered, realising £220 10s. on the first occasion and £189 on the second. Miss Pickersgill's Louis XV. marqueterie commode, 59 in. wide, excited attention, and was eventually secured for £892 10s.; whilst Mr. Craig Sellar's old English chiming bracket clock, by James Newton, Red Lion Street, London, 27 in. high, which figured previously in the Red Cross sale of 1915, fell for £210.

Furniture, Objets d'Art, etc.

The gifts of H.M. the Queen were offered on April 7th, and both were sold twice over. They consisted of two hammered gold bracelets, set with jewels, the insides engraved, "Given by H.M. Queen Mary to the British Red Cross sale, 1916." The first realised 111 gns. and 70 gns., whilst the second fetched 170 gns. and 160 gns.

Mrs. Rae Fraser's panel of English tapestry, worked with peasants merry-making, was sold for £525 on April 14th. The tapestry measured 8 ft. high by 9 ft. 9 in. wide, and is thought to have been woven in Soho during the early eighteenth century.

Another object which was twice put up was Mr. John Hall's oblong gold snuff-box of Louis XV. design, the thumb-piece set with diamonds, which secured £168 and £73 successively on April 17th. Lord Stamfordham presented a watch of early seventeenth century date,

HEAD OF A GIRL

BY FRANÇOIS BOUCHER

Pp 112

which is said to have belonged to Charles I. The portrait of that monarch was engraved on the silver case, together with the inscription, "Carolus Rex D. G. Mag. Brita." The movement was by Onesimus Heluen. The hammer fell finally on a bid of £89 5s.

Amongst the Japanese objets d'art on April 18th, the Lady Emily Digby's pair of bowls and covers, of black and gold lacquer, mounted with Louis XV. ormolu foot and rim, and encrusted with porcelain flowers, 10½ in. high, was knocked down for £105. On the same day, a panel of Chinese embroidery, of the Kien Lung period, the gift of H.M. King Manoel, was sold for £110 5s., when it was offered again, securing a similar amount. The piece measured 11 ft. by 8 ft. 6 in., and was worked in coloured silks, on a ground of pale grey satin, with an Imperial audience and other scenes of Court life.

Silver

THERE were many attractive pieces of silver in the series which appeared on April 10th. To mention a few only, a plain flagon, with flat cover and S-shaped handle, engraved with a coat of arms and inscription of 1703, 11 in. high, maker's mark a mullet and pellet, 1637, 38 oz. 18 dwt., brought £590 "all at"; a silver-gilt chalice and paten, the latter dated 1571, 10 in. high, maker's mark "H. W." with two pellets in shaped shield, 19 oz. 12 dwt., £240; a plain jug, with dome cover and scroll handle, 11 in. high, by Thomas Sadler, 1713, 41 oz. 10 dwt., £240; a plain tankard, with flat cover, the thumb-piece chased with a cherub, 7 in. high, 1683, maker's mark "R. G.," with six pellets in dotted oval, 27 oz. 18 dwt., £130; an Irish potato-ring, pierced with buildings, etc., 7¾ in. diam., by Matthew West, Dublin, 1772, 12 oz. 10 dwt., £180; a silver-gilt cup and cover, chased with festoons of flowers, etc., 17 in. high, 1791, 88 oz., £125; an Irish two-handled cup and cover, chased with infant Bacchanals, etc., 14 in. high, Dublin, 1704, 71 oz. 17 dwt., £190; and a tea-kettle, of spherical shape, the shoulder engraved with cherubs, etc., on circular stand with lamp and shell feet, by David Willaume, 1728, 45 oz. 5 dwt., £110. The last-mentioned piece, which was engraved with the fox crest and coronet, was formerly the property of the 3rd Lord Holland at Holland House. Amongst the foreign silver, a silver-gilt tankard and cover, chased with emblematic figures, etc., the thumb-piece modelled as an infant Bacchanal, 6½ in. high, by Kaspar Bauch, Nuremberg, *circa* 1570, 24 oz. 15 dwt., fetched £273 "all at," and a silver-gilt cup and cover, embossed and chased with coats of arms, figures, and flowers, 13 in. high, Amsterdam, eighteenth century, 23 oz., £100.

Books

THE last three days of the Red Cross sale were taken up by the collection of books and autographs. We have not sufficient space at our disposal to notice more than a few of the most important lots. Max Beerbohm's *A Christmas Garland*, a unique copy in which the author had drawn original signed caricatures of the subjects of the various chapters, realised £73 10s. A first issue of the first edition of Dickens's *Christmas Carol*, in dark green mor., g.e., with an interesting A.L.S. by the author inserted, and an India proof portrait of him added, brought £55. Four *Books of Hours*, one being of the fifteenth and three of the sixteenth century, were knocked down for £100, £95 (two), and £235 respectively. A first edition of William Blake's *Vision of the Daughters of Albion*, 11 plates, engraved, printed and coloured by the artist (1793), was secured for £210. On April 27th, £135 was bid for Spenser's *Faerie Queene*, and £42 for a first edition of Swinburne's *Atalanta in Calydon*, which had belonged to Rossetti, and contained his signature, with date 1865. A very tall copy of the fourth edition of *Shakespeare's Works*, measuring 14⅛ in. by 9¼ in., containing the Droeshout portrait and Ben Jonson's verses (printed for H. Herringham, E. Brewster, and R. Bentley, 1685), contemp. mottled calf, was acquired for £100.

The last day of sale was entirely taken up with autograph letters and original MSS. A prominent feature was three A.Ll.S., 11 pp., 4to, by Dr. Samuel Johnson, dated 1768, which dealt in a most interesting fashion with the purchasing of books. There was a spirited competition for possession of the documents, the final bid being one of £310.

Other Sales Pictures

THE collection of the late George Sharland was dispersed at Messrs. Christie's on March 3rd, when a *Portrait of a Lady*, by B. Wilson, 45 in. by 33 in., fetched £388 10s. From other properties, *A Toper holding a bottle and cup*, by Brauwer, 21 in. by 17½ in., brought £105; and *An Interior*, by A. van Ostade, on panel, 13¾ in. by 13¾ in., from the collection of H. A. J. Munro, 1867, £120 15s.

Jewellery and Silver Plate

MESSRS. KNIGHT, FRANK & RUTLEY dispersed several properties on April 7th. Amongst the most important pieces we remarked the following:—An important diamond collet necklet, £700; a brilliant tiara, £600; a brilliant collet necklace, £360; a pair of fine diamond earrings, £325; another brilliant collet necklet, of fifty-four graduated stones, with small safety chain, £270; a tiara, designed in six wreaths, with lover's knot centre and wreath below, set in choice white brilliants, £240; an eleven-stone half-hoop brilliant bracelet, £162; a platinum ornament, set with brilliants and pearl, £160; a brilliant cross, £150; and a stomacher, set with a large square emerald, with smaller one below, with pear-shaped drop mounted in scroll design of brilliants, £142. The property of the Lady Vaux of Harrowden, an épergne of open-work and scroll design, with centre oval basket and eight branches supporting four detachable cross-handled swinging and four circular baskets, maker's mark "T. P.," 167 oz. 16 dwt., 1762, reached a total of £269 14s.

The sales of silver held at the King Street Galleries during March did not include many lots of other than ordinary interest, and, as a rule, the prices realised did not rise above the normal. On March 8th a small circular dish, embossed with formal foliage and beading,

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and with shell-shaped handles, 5¼ in. diam., by W. Maunday, 1630, 2 oz. 18 dwt., was knocked down for 240s. per oz.; a silver-gilt circular dish, with escalloped edge, embossed with formal foliage in radiating panels, and with shell-shaped handles, 8 in. diam., by the same maker, 1631, 8 oz., 170s.; a pair of snuffers, on stand with moulded borders and hexagonal foot, 1719, 9 oz. 15 dwt., 130s. On March 22nd a tumbler-cup, embossed with flowers and foliage, 2⅞ in. diam., by George Gibson, York, 1678, 1 oz. 17 dwt., fetched 200s. per oz.; another plain, 2¾ in. diam., provincial, 1 oz. 19 dwt., 105s.; and a plain octagonal muffineer, 1721, 2 oz., 120s.

Pottery and Porcelain

PORCELAIN figured in a number of the March sales. The collection of Capt. F. H. Huth was dispersed at Christie's on March 2nd. A pair of Minton Sèvres-pattern vases and covers, painted with cupids, etc., on turquoise ground, 19½ in. high, realised £44 2s., and a large oviform vase, painted with baskets of flowers and mountainous river scenes in blue lambrequin borders, 18½ in. high, £89 5s. From the collection of the late George Sharland, a Talavera plaque, with arched top, modelled with the Nativity and the Angel appearing to the Shepherds, 24 in. high, 17 in. wide, £34 13s. An old Worcester jug, painted with exotic birds and insects in scroll panels, with gilt panels and with gilt borders, on dark blue scale-pattern ground, 9 in. high, was knocked down for £84 on March 7th, and a Chinese equestrian figure, with enamelled pink and green costume on an oblong famille-verte plinth, 8 in. high, £89 5s. From the collection of the late Rev. H. B. Rashleigh, a pair of Chinese famille-verte vases and covers, brilliantly enamelled with landscapes, etc., 22 in. high, Kang-He, sold for £105. A set of three Menecey groups of children, 9 in. and 7½ in. high, fetched £162 15s.; and a Dresden group of a lady and gentleman, 6½ in. high, £141 15s. The collection of the late Miss Isabel Swinburne came under the hammer on March 16th, when a pair of Dresden figures of ducks, 11 in. high, realised £152 5s.; a Nankin vase, decorated with branches of magnolia reserved in white on a background of dark blue clouds, 17½ in. high, £30 9s.; and a pair of Delft pilgrim-bottles, painted with flowers in blue, and modelled with masks in relief, 14½ in. high, £44 2s.

A pair of Chelsea figures of a boy and girl wearing pinafore and apron, on shaped bases, ornamented with May flowers, unusual models, 8 in. high, made £13 13s. at Messrs. Puttick & Simpson's on March 24th.

The collection of Miss G. Pigot-Davies was dispersed at Messrs. Sotheby's on March 27th and 28th, a mottled stoneware jug, with chased and engraved silver mounts and hinged lid with mask lever, brought £25 10s.

Tapestry and Objects d'Art

SOME panels of tapestry were sold at Christie's on March 7th. The highest price realised was £136 10s. for a Flemish panel, with scenes from the life of the Emperor Constantine, after a design by Rubens, 11 ft. 11 in. high, 16 ft. 2 in. wide, seventeenth century. A Herat carpet, 16 ft. 2 in. by 6 ft. 6 in., brought £60 18s. on March 9th. A Chinese picture on glass, depicting a river scene, in a lacquer frame, 25 in. by 37 in., fetched £63, and another nearly similar, 21 in. by 31 in., £48 6s. On March 14th, a pale green jade altar-set, consisting of a korō and cover, box and cover and vase, carved with emblematic ornament, on dark green jade stands, was knocked down for £37 16s., and a suit of armour, in the fashion of the third quarter of the fifteenth century, £99 15s.

A number of snuff-boxes came under the hammer at the King Street galleries on March 27th. Of these, an Empire oblong gold snuff-box, set with a miniature of *Marie Louise*, by Isabey, from the collection of Sir J. Tollemache Sinclair, Bart., 1913, was eventually secured for £107 2s.; a Louis XV. oblong snuff-box, of carved green jasper, set with an enamel portrait of a gentleman in armour, and with a miniature of a nymph inside the lid, bearing the mark of Eloi Brichard, Paris, 1759, £98 14s.; and a Louis XVI. oblong gold snuff-box, with chased riband borders, and enamelled with Bacchanalian figures painted in grisaille, after Degault, bearing the mark of Henri Clavell, Paris, 1779, £84.

Furniture

AMONGST the properties of Lieut.-Col. C. W. Campbell, which were sold at Christie's on March 7th, a fine Louis XVI. marqueterie commode, stamped "Chevallie," 51 in. wide, attained the amount of £336. From other collections, a Hepplewhite settee, and four arm-chairs, with shield-shaped backs, painted with foliage and beading, the settee 62 in. wide, was knocked down for £110 5s.; a suite, of Louis XVI. design, consisting of a settee, 63 in. wide, and four fauteuils, £115 10s.; and a Chippendale mirror, in boldly carved gilt-wood frame, 7 ft. 3 in. high, 4 ft. 3 in. wide, £40 19s. At the sale of the late Miss Isabel Swinburne, on March 16th, an old English mahogany winged cabinet, with three glazed doors in the upper part, 10 ft. 3 in. high, 6 ft. 4 in. wide, realised £236; from the collection of the late Miss J. M. Dawkins, an old oak court cupboard, carved with foliage, arches, and the date 1693, 41 in. wide, £31 10s.

Coins

THE first part of the extensive collection of coins formed by the late Thomas Bliss, F.R.N.S., came under the hammer at Messrs. Sotheby, Wilkinson & Hodge's rooms on March 22nd, 23rd, and 24th. A gold Bodvoc stater, which came formerly from the Bateman heirlooms sale, was knocked down for £20. A half noble of Henry VI., with obverse of the rosette-mascle, and reverse of the pine-cone-mascle coinages, a rosette after each word of the inscription except one, after which is a mascle, and with lis at king's sword-arm, two ropes from stern, but none from prow, etc., a fine and rare variety, fetched £17 10s. The specimen in the Walters sale of 1913 was thought to be unique, and realised £30. A sovereign of the third coinage of Henry VII., maker's mark lis on obverse only, from the Brown (1869), Addington, Montagu duplicates (1883), and Egmont Bieber (1889) collections, fell for £21 10s.

THE personality of Henri Gaudier-Brzeska is well expressed in a phrase he wrote after being two months in the trenches: "WITH ALL THE DESTRUCTION that works around us NOTHING IS CHANGED, EVEN SUPERFICIALLY. LIFE IS THE SAME STRENGTH, THE MOVING AGENT THAT PERMITS THE SMALL INDIVIDUAL TO ASSERT HIMSELF." Gaudier-Brzeska was a small individual, never having attained his full intellectual stature. In spite of the praise lavished on him by Mr. Ezra Pound, and the elaborate explanation given by the latter of the aims and ideas of the Vorticists, to whom Brzeska belonged, one can find little among the illustrations of the work of this young French sculptor which would lead one to suppose that, had he lived, he would have gained high distinction in art. One must give him credit for perfect sincerity, for he belonged to the type of men who inevitably kick against the pricks of civilization, who, finding themselves in a world in which every channel of individual expression appears so far explored that only men of the highest originality can penetrate further in any direction, try to force out new channels for themselves. Such men become the anarchists of politics, literature, and art; sometimes achieving a certain utility by breaking up too stereotyped conventions, but more generally wasting their gifts in futile endeavour. According to Mr. Pound, Henri Gaudier-Brzeska was born at St. Jean de Braye, Loiret, in 1891. He was obviously clever, winning a couple of scholarships, the first of which took him to London and the second to Bristol College. From the latter place he was provided with means to study art in Germany. The author is not able to enlighten us about Brzeska's early experiences, and there is a practical blank in the biography until 1910, when we find the youth of nineteen at Paris, determined to become a sculptor. The Bristol subsidy ceased, and Brzeska, thrown on his own resources, had to turn to work of any kind. A conflict with the Paris police, in which Brzeska appears to have played a quixotic, if misguided, part, drove him to London, where presently Mr. Pound met him, and he executed a heroic Vorticist bust of the latter in stone. When the war broke out, Brzeska, if he had not acquired affluence, had certainly won a high reputation among that limited circle who admire advanced and esoteric art. There was no immediate necessity for him to join the fighting line, but he chose the more manly part; and though his fracas with the police put serious obstacles to his return to France, he managed to placate the authorities, and received permission to enlist in the French army. The rest of the story may be told in a quotation from the *Blast* for July, 1915: "Henri Gaudier-Brzeska. After months of fighting and two promotions for gallantry, Henri Gaudier-Brzeska was killed in a charge at Neuville St. Vaast on June 5th, 1915."

"Henri Gaudier-Brzeska," by Ezra Pound (John Lane 12s. 6d. net)

Now here is the record of a man who was eminently sincere, who tried throughout his life to live up to his ideals, and met a heroic death in fighting for his motherland. However much we may differ from such a one, we must respect his convictions, and many who would never have accepted his art had he lived will now be inclined to find in it the expression of genius. Yet this sincerity and heroism have no bearing on the question. Barry, dying in his squalid garret, and Haydon, committing suicide to escape from his debts and disappointments, were equally convinced of the greatness of their work, equally confident that posterity would reverse adverse contemporary judgment, yet posterity instead of reversing it is inclined to disallow to the artists even that amount of talent which during their lifetime they were held to possess. Will posterity behave any better to Brzeska? Some of his more orthodox works, like the marble torso now in the South Kensington Museum, are marked by undoubted talent; but the Vorticist works, on which the artist's reputation must chiefly rest, what of them? Do they mark the developments of a permanent style of art—its beginnings were in existence before Brzeska was born—or is it merely an ephemeral eccentricity destined to be the wonder of a season, and then to die down until some later novelty seekers discover it afresh? Mr. Pound, who is a stalwart Vorticist himself, has no shade of doubt regarding the future of the cult.

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The mis-shapen statues, which can be judged by no existing standards, because they make no claim to express anything but their creator's emotions, make a stronger æsthetic appeal to him than any examples of Greek art, and he is intolerant of those who cannot see eye to eye with him. He has produced an interesting book, not the less so because the major half is devoted to an explanation of Vorticist principles, and these are well worth trying to understand, for they belong to the movement which, by substituting the worship of force for the appreciation of truth, beauty, and morality, has brought about the phenomena of modern Germany.

"Stitches from Western Embroideries," by Louisa F. Pesel, Directress of the Royal Hellenic Schools of Needlework and Laces. Athens, 1903-1907. (Percy Lund, Humphries & Co., Limited. 12s. 6d. net)

MISS PESEL, whose collections of diagrams of stitches are well known, has in this her third portfolio illustrated stitches from Western embroideries, which show their details very clearly in colour. These stitches she found in Spanish and Portuguese, Moroccan and Algerian embroideries. It is perhaps a pity that this vague title of *Western Embroidery* is used instead of Embroideries of the Western Mediterranean, which would define Miss Pesel's sources better.

Those specimens of Spanish and Portuguese needlework which are illustrated contrast strongly with her portfolio of Eastern embroideries; whereas in the latter large and flat masses of smooth and brilliantly-coloured silk are met with, in the former the characteristic feature is the use of a rich variety of stitches on a padded or corded ground. The work itself is usually in monochrome—in ecru, brown, black, green or red, on a white ground, but the variety of stitches of interlaced and knotted work is remarkable.

While Miss Pesel's technical instruction is practical, there is some vague writing in her introductory note. It is not correct to say that Spanish "pillow and needlepoint laces were usually heavier and more elaborate than the Italian specimens," for Spanish lace is always decorative, and does not reach the heights of Italian design. There is nowhere any indication of the date of the specimens of needlework from which Miss Pesel has taken her stitches. In the only complete specimen of embroidery illustrated—the fine early sixteenth-century quilt from the Victoria and Albert Museum—the scale makes it impossible to see the detail or to recognise any of the stitches which may also appear in the diagrams. It would have increased the value of the plates to have given in the reference some indication of the other countries in which they are to be met with. For example, the wide-spread surface button-hole filling on plate 86 is referred only to Portugal.

"The Royal Academy Illustrated" (Walter Judd, Ltd. 2s. net)

THE issue of books containing illustrations of the works of art on view at the current exhibition at Burlington House has this year been confined to a single publication—*The Royal Academy Illustrated*, issued under the authority of the Academy itself. The new publication, which is priced at two shillings, is on the whole a better production than any of its immediate predecessors. Both printing and paper—a very expensive item at the present time—are of high quality, and the result is that the two hundred illustrations, over fifty of which are full-page plates, in most instances give very adequate ideas of the originals. Some of the subtleties of colour occurring in the latter are, of course, beyond suggestion in monochrome, but many of the plates are remarkably good, some, indeed, conveying an almost too flattering idea of the pictures from which they are taken. A feature of the work is that sculpture, which in most books of this kind is somewhat neglected, is very strongly represented. Intending visitors to the exhibition would be well advised to study the book in advance, as it will certainly help them to discover many meritorious works which they might otherwise overlook, while it forms a representative and interesting permanent record of the 1916 Academy.

"Life of John Hamilton Mortimer, R.A."

MR. GILBERT BENTHALL, who for a considerable time has been engaged in writing the life, and cataloguing the numerous engraved works of J. H. Mortimer, R.A., would be much obliged if readers of THE CONNOISSEUR possessing letters or unpublished information regarding this artist, his friends, or his works, would kindly forward particulars to him at 205, Adelaide Road, Swiss Cottage, N.W.

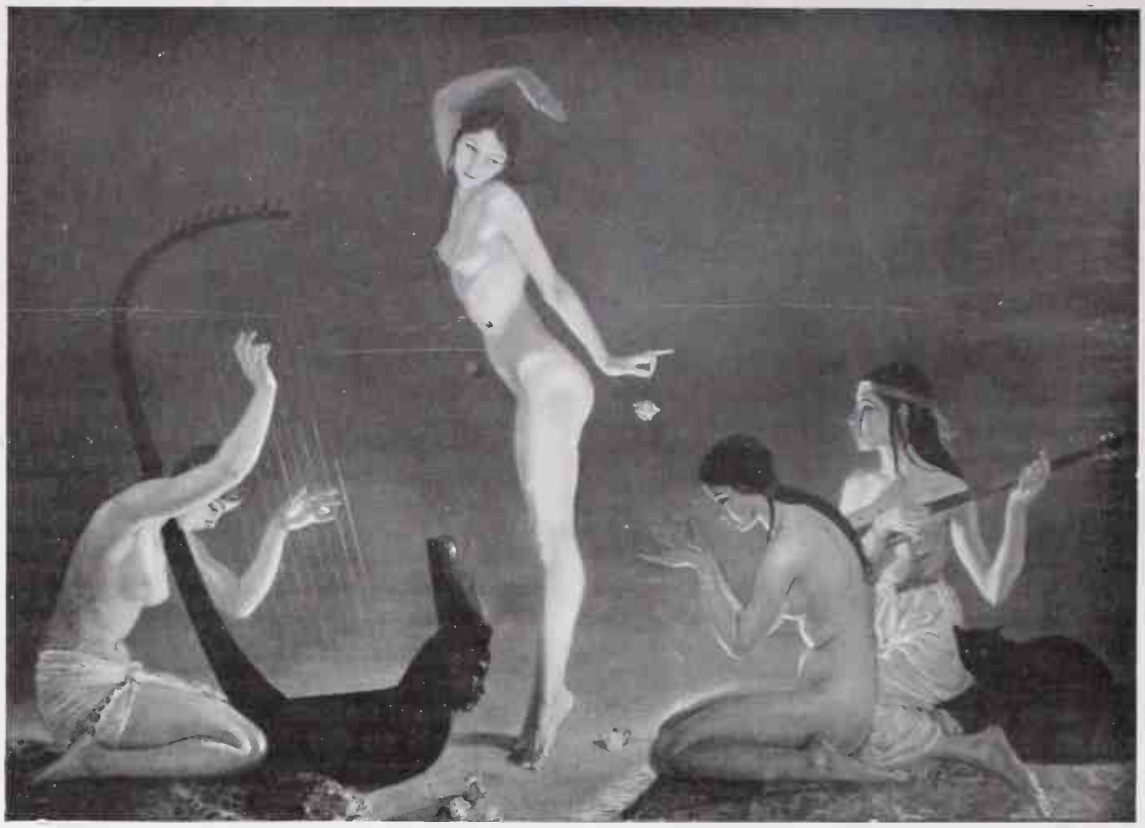
"The British Philatelist" Edited by A. B. Creeke, jun. (Chas. Missen & Co. 3s. 6d. net)

THE eighth volume of *The British Philatelist* covers the year from March, 1915, to February, 1916. It is a handy little work, being of a size well adapted for carrying in the pocket. The contents include interesting information upon current philately, whilst the illustrations are generally very clear, which lends additional value to the details contained in the letterpress. The notes upon rare stamps from the "Crawfurd" collection should be appreciated by collectors.

WELL over a third of the artists represented in the one hundred and forty-eighth exhibition of the Royal Academy are women—usually the proportion is about a quarter. Of the remainder, the great majority, if not coming under the description of veterans, are old enough to have sons or grandsons serving with His Majesty's forces. These facts, as well as the more tragic evidence of the Roll of Honour, show that the war has taken its toll of art as of other occupations. The quickening influence of youth is largely absent from the Academy exhibition ; it is the work of those who are prevented by the incidence of sex, age and other disabilities from joining their brethren in the firing line, and one might therefore plead that it should be judged by a less severe standard than that applied to its predecessors held under happier circumstances. But there is no necessity for this indulgence. The exhibition as a whole is exhilarating. There is a feeling of vitality and progress in most of the work shown, as though the bracing war atmosphere had rejuvenated the elders and stimulated them into a more poignant expression of their art. This is exemplified not so much in those few works which come under the popular but arbitrary classification of pictures of the year, as in the rank and file of the exhibits. Nor are the pictures inspired directly by the war specially distinguished above their fellows. It is still too soon to realise the great conflict in true perspective, so that it must be left to artists of future generations to express its spiritual and moral significance as well as its material aspects. The artists of to-day must confine themselves to the latter—to depicting the individual episodes of the long-drawn-out struggle, content to provide by truthful and well-told narrative the raw material for the artist and historian of the future.

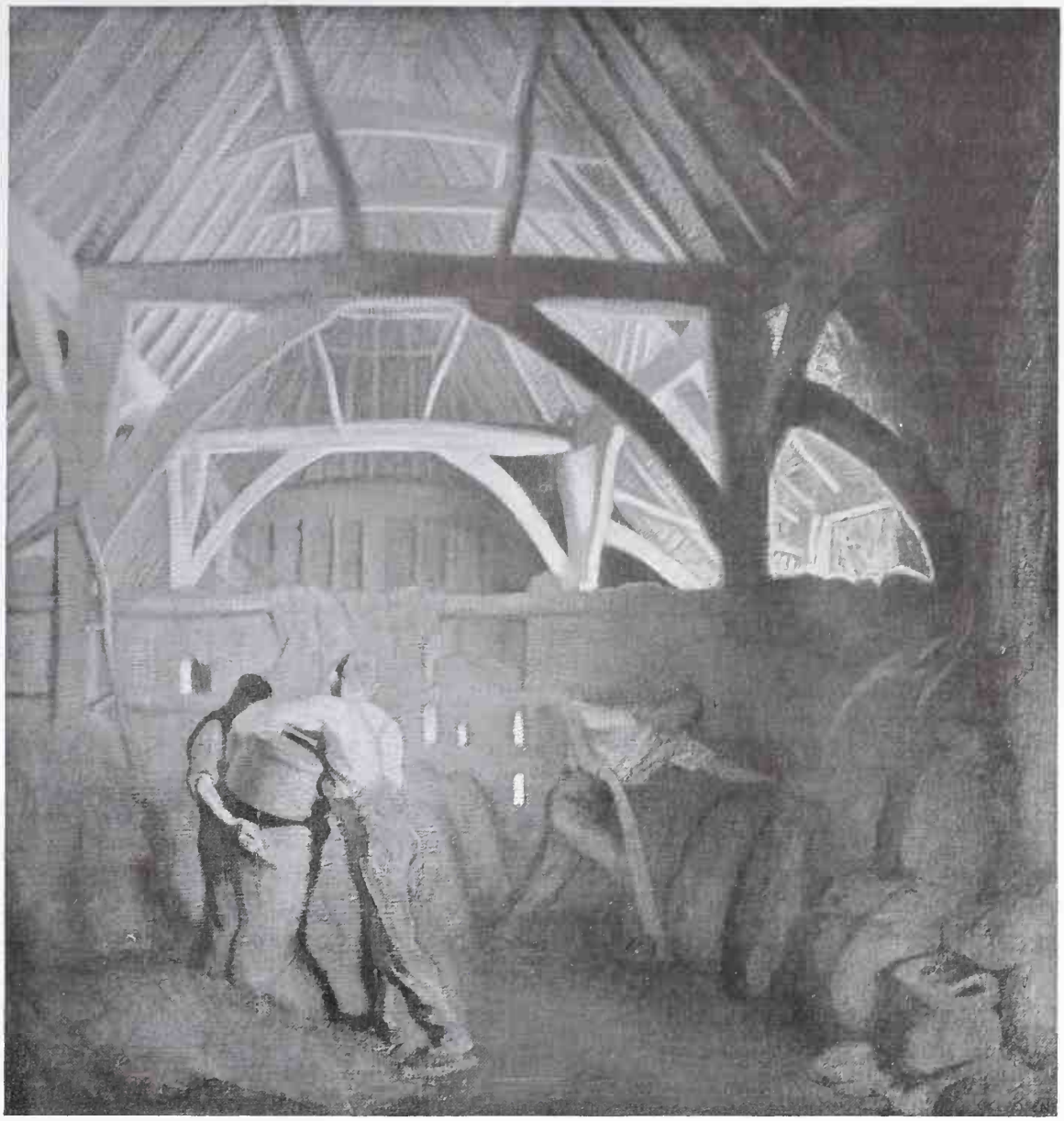
One would say that this useful but not altogether exalted rôle has not in every case been accepted. There are several allegories shown which a too partial view of the situation has converted into polemics in paint. Thus the fine colour of *The Avenger*, by Mr. Frank Dicksee, does not save it from being merely a political cartoon, distinguished by higher qualities of design and draughtsmanship and more exalted conception than those of Gilray or Rowlandson, but like them too narrowly patriotic in character to be wholly convincing. More of

THREE JACOBITE WINE GLASSES — CENTRE ONE WITH RARE INSCRIPTION, "REDEAT"



A DANCER OF ANCIENT EGYPT BY WYNNE APPERLEY, R.I. AT THE ROYAL ACADEMY

a failure because less consistent in its imagery is *The Awakening* of Mr. John Charlton. In this he shows a mass of figures, some nude, and others in German uniform, being hurried down to the brink of a yawning gulf, the depths of which are veiled in smoke. In this the insistence of the modern German type in the undraped figures provokes a feeling of incongruity, while no hint is afforded as to why some are clothed and some are naked. Far more convincing is Mr. Frank Brangwyn's *Mater Dolorosa Belgica*, a picture impressive by reason of its finely centralised composition and strong and happily-balanced colour. But the appeal it makes is too purely sensuous; one feels that Mr. Brangwyn was less concerned with the spiritual expression of his theme than the opportunity it afforded for a strikingly decorative arrangement of colour masses. In the latter respect it is a triumph, but as embodiment of Belgium's woes it falls short of explicitness; the figures and background give no suggestion of the unfortunate northern kingdom; the atmosphere, feeling and colour of the work are all redolent of the South. Another work of even wider appeal than Mr. Brangwyn's picture is the *Youth Mourning* of Mr. George Clausen. In this the artist has typified humanity by the figure of a girl crouched on a wide stretching plain dotted over with clumps of crosses, which mark the resting-places of the fallen. The significance of the work is heightened by its simplicity of treatment and the purity of its low-toned, tender colour; yet one feels that to attain this simplicity the artist has perhaps made undue sacrifices. The attitude of the crouched figure is unnatural and constrained, and the crosses are so conventionalised as to become mere streaks of paint. These faults, however, are details which do not impair the nobility of the painter's conception or the fine plastic feeling with which he has invested it. Still within the domain of allegory, though treated in a thoroughly realistic spirit, is Mr. F. G. Swaish's *Covenant of God*. This is melodrama, but melodrama of a high order—a strong situation, presented with bold colouring and unrestrained vehemence of utterance. A peasant woman and her babe—innocent victims of the *Boche*—are shown lying dead in the wet roadway, a flaming cottage in the background marking their ruined home, and then from the midst of the rain-sodden, dreary landscape rises the arm of a brilliant rainbow illuminating the foot of a wayside crucifix. The rainbow irradiates the entire foreground with an unearthly light, turning sere and white the wet grass by the roadway, and rendering still paler the still forms of the mother and child. It is the one gleam of brightness in the tragic scene, which is convincing because of the truth and power with which all its components are painted. One can interpret the symbolism of the picture without effort, and because the message of hope is given without subtlety, in terms that he who runs may read, detracts nothing from its force or poignancy.



FILLING SACKS BY GEORGE CLAUSEN, R.A. AT THE ROYAL ACADEMY [PHOTO HENRY DIXON AND SON

Pictures directly illustrating events and episodes on the war are numerous. Mr. C. Napier Hemy's *A.D. 1915* shows an encounter between an English torpedo destroyer and a German submarine, with two cruisers steaming forward in the near distance. The fresh sea and the individual vessels are realised with his usual vigour and verisimilitude. The contrast between the light draught destroyer heeling over under the breeze and the submarine with her great depth of body maintaining a rigid uprightness in the water is well conveyed, but the combatants appear far too close together—at such a point blank range one has the feeling that they should have sunk each other at the first exchange of shots. Mr. W. L. Wyllie, who is *par excellence* the chronicler of the doings of the British Navy, contributes a representation of the Coronel battle, November 1st, 1914, at the moment when the British ships, sheeted with flame, were firing their last shots at their overwhelming and triumphant enemy. Perhaps Turner could have invested this scene with its tragic emotion, but one doubts if it could be fully conveyed in paint. Mr. Wyllie was content with a more or less literal record, and thus failed to thrill the spectator. Better, because not demanding such powers of emotional expression, was his *Spotting for the Fleet, Dardanelles*, showing the English Fleet bombarding distant Turkish defences, with an aeroplane overhead directing the fire of the guns. In this the tranquil blue sky and the blue waters dashed here and

there into fountains of spray by the falling shells formed a piquant contrast to the darker forms of the ironclads enveloped in clouds of flame-lighted smoke. A too typical instance of *The Work of the Huns* is shown by Mr. Bernard F. Gribble in his picture of a ship, in full sail, sinking in the trough of the sea, her decks just awash, while her crew come off in a couple of boats. The incident is told in good paint, and with considerable dramatic power.

Turning to the land side of the war, one finds many incidents, noteworthy and otherwise, set down on canvas. Mr. W. B. Wollen gives a spirited presentment of what may be called a "rough and tumble" battle of the old type, with hand to hand bayonet fighting, in his *Defeat of the Prussian Guard, Nov. 11th, 1914*. Better, however, is the same artist's *Canadians at Ypres*, painted with equal spirit and with a far greater concentration of interest. Mr. J. P. Beadle has chosen to paint the aftermaths of a great struggle rather than its more dramatic moments. His *Neuve Chapelle, March 10th, 1915*, shows the 2nd Rifle Brigade and the 29th Gharwali Rifles clearing the village of the Germans still lingering amidst the ruined houses, nervous and anxious work, attended with as much danger as the more strenuous fighting on the field. The artist has well suggested the feeling of alert suspense in the action of the advancing troops, the groups of whom are arranged both naturally and with a good eye to pictorial effect; while there is a feeling for atmospheric truth and refined colour throughout the work. Both of Mr. Fred Roe's military scenes are concerned with the same artistic problem—the effect of flickering artificial light on a surrounding group of figures—but he has varied the exercise by representing the light in one instance as coming below the eye, and in the other from above. In both instances the lighting arrangement has converted what would be merely clever character studies into strong pictorial effects. In the larger one—*Before the Dawn*—the play of light and shadow is admirably managed, and affords the artist opportunity for some telling contrasts in chiaroscuro. Less immediately warlike is Mr. J. C. Dollman's *Creditors*, a row of wounded soldiers sharing a park seat with a trim-looking nurse. The scene is given in pleasant colour, and with a keen appreciation of the inevitable cheerfulness which Tommy Atkins displays under the most adverse conditions. Another work which might be included with this in the category of warlike genre is Mr. Richard Jack's *Return to the Front*, showing a mass of soldiers exchanging farewell greetings with their friends on a platform at Victoria. Mr. Jack has been true to life; his figures are all typical and of individual interest, but the work, as a whole, has nothing to focus it, and presents the uncomposed appearance, though not the false perspective, of a photographic snapshot.

The transition link between war and portraiture may be found in Mr. H. A. Olivier's gigantic *Merville, December 1st, 1914*, which occupies the principal place of honour in the large room. Probably no living painter could have made an artistic masterpiece out of this theme—to do so would tax the genius of a Rembrandt or a Frans Hals. Mr. Olivier has attempted nothing beyond an accurate historical document. His figures are so grouped that a good view of everyone represented is secured, the likenesses are all easily recognisable, the uniforms and background recorded with painstaking precision, and the whole so drawn and coloured that if it is in no sense an artistic triumph, it at least gives no glaring occasion for offence. Mr. Harold Speed's large presentment of *The King of the Belgians* comes more nearly within the category of pure portraiture, though one feels that the artist has sacrificed something to historical accuracy in the too elaborated rendering of the details of the king's uniform and his spick and span motor-car. Yet the straight horizontal line formed by the top of the latter is a valuable adjunct in the composition. It emphasises the resolute attitude of the King, a heroic figure, with finely characterised face, backed by a ruined and burning village, typical of his unfortunate country. Could Mr. Speed rid his colour of its aggressive cleanness, which conveys the idea that the king's uniform was painted from a suit fresh from the tailor, and the motor-car new from the maker's garage, the picture would border on a great work. These may seem unimportant details, but they falsify the whole scene. The spectator realises that no one could have remained a minute in the smoke-laden atmosphere without showing traces of its grime, and his eye instinctively appraises the distance as a kind of theatrical "back cloth" added as an afterthought to a studio portrait.

Portraiture, usually a predominant feature at the Academy, more than maintained its position. Orthodox sitters have flocked to the studios as usual, and there has been an influx of young officers anxious to have their likenesses taken before setting off for the front. One grudges this branch of art its increasing monopoly of the best talent among English figure painters. Men of dainty fancy and lively invention are absorbed in its meshes, and are compelled to devote their special gifts to a *métier* which does not allow them scope for full expression. To this cause may be perhaps ascribed the wide latitude which modern artists allow themselves in the expression of flesh tones and the colouration of those articles of apparel which usually predominate in portraiture—more especially in modern masculine portraiture. As Hoppner is said to have begun his portraits of ladies without any regard to their actual appearance, first painting an ideally beautiful woman on canvas, and then gradually working in some semblance of a likeness, so must some of the modern artists set down a favourite colour scheme, and modify it and adapt their sitters' clothes and complexions to accord with it. One suspects Mr. Lavery of working in this way. He excels in his management of black and white; these, with a third colour and a touch of carmine, invariably form the main components of his arrangements. A frank example of the practice is the artist's *Hazel in Black and Gold*, where the gold, or rather orange, expressed in a hundred different tones in the dress of the sitter, gives a delightful note of sparkle and colour to what would otherwise be almost a monochrome. There is distinction in her pose, and

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AN ADVENTURE IN BORROWED PLUMES
FROM THE CLAY STUDY FOR THE STATUETTE
BY W. ROBERT COLTON, A.R.A.
At the Royal Academy

distinction is an attribute of his portrait of Miss Asquith, in which a similar colour scheme is successfully propounded. The portrait of *The Lord Mayor of London, Sir Charles Wakefield*, is another successful essay in black, gold, and white, yet in all these works the artist gains unison and completeness of effect only by a considerable sacrifice. There is little hint as to the nationality of his sitters, their individualities are only partially revealed, and their complexions are all unnaturally pale. Mr. Charles Shannon is another artist who paints portraits in a beautiful convention. His titles betray his guiding principles. Miss Helen Lawson is styled *The Lady with a Coral Ring*, Miss Hilda Moore, *The Lady with the Amethyst*, and Miss Rachel Castellani, *The Lady in the Black Hat*. Herein is a frank warning that we must not regard these pictures as likenesses of individuals so much as arrangements in colour, in which the dominant note is suggested by the object which furnishes the title to each work. Thus Miss Helen Lawson's ring determines the colour scheme of her portrait, the coral ring repeated in the stripes on her dress, and forming a foil to the blacks of her toque and feather and her fur cape. There is a suggestion of sixteenth-century Florentine inspiration about this finely balanced work, which is thoroughly artistic and removed from the commonplace, but like Mr. Shannon's other two pictures reveals no very great interest on the artist's part in the personality or appearance of his sitter. In most direct antithesis to this is Mr. James Quinn's presentation portrait of *Miss M. E. Brough*. There are portraits in the exhibition of higher technical accomplishment, but none more vital in their import; none in which the psychology of the sitter is more perfectly transferred to canvas. Mr. Orpen's powerful canvases possess a similar merit, but not to the same degree. Mr. Quinn regards his subject with the penetrating sympathy of an intimate friend, while Mr. Orpen's attitude is that of a casual and somewhat critical acquaintance; hence his likenesses are superficial; they are wonderful as far as they go, but artist and sitter are not *en rapport*, and the former makes no attempt to reveal them in their most exalted or happiest moments. His presentment of *Earl Spencer*—a wonderful *tour-de-force*—shows his lordship as the best dressed man in London, but gets no further; while that of *James Law, Esq., of the "Scotsman,"* might well be hung in the outer office of that newspaper to deter unwelcome visitors from invading the editorial sanctum; *Miss St. George* and *Dr. Lloyd Roberts* are both more sympathetic in character and penetrating, and the former shows beautiful colour quality in the draperies. Taking them all round the series are perhaps the most cleverly painted portraits in the exhibition, but in the greatest portraits of all it is not so much the cleverness of the paint as the personalities of the subjects expressed in them that should impress the spectator. Mr. Orpen is one of the artists whom one regrets to see being gradually absorbed in portraiture, as his lively fancy fits him for a wider range of subject. Another is Mr. Sims. His *Portrait of a Lady*, in white cloak edged with fur, is dainty and unconventional, but possesses nothing like the same charm as *Iris*, a nude figure supporting a silk-draped basket in which flowers and fruit, with a tiny cupid peeping out here and there, form a quaint medley. Here the artist has achieved a melody of dulcet colour. His *Clio and the Children, 1915*, one would imagine has been sent in unfinished, for though the charming group of children is perfectly though slightly realised, and their environment—a wide stretching English landscape—is in perfect unison, the figure of Clio shows vagueness in the modelling, and in its present state forms a blemish to an otherwise fine picture.

WALNUT CHAIR, COVERED WITH NEEDLEWORK
AT MESSRS. WILLIAMSON'S GALLERIES, GUILDFORD

Turning again to portraiture, or rather portrait painters, one might compile a long list of painters who won their spurs in other *métiers* now practically swallowed up in this branch of art. Sir Luke Fildes, for instance, now rarely contributes a subject picture, and not one is included in his five examples this year. His picture of *Mrs. Lockett and her daughter Verona* is somewhat highly coloured—a fault which time may remedy—but the expression of the little girl, apparently half doubtful whether

to laugh or cry, is very happily caught. His two semi-fancy heads are pleasing, if a little obvious in their colour arrangement, and his portrait of *Luke V. Fildes, Esq.*, in the sketchy style which Mr. Laszlo has made so popular, is a manly and crisply touched likeness. Mr. Hacker is another pervert to portraiture—a break-away not to be so greatly regretted, inasmuch as he has an obvious penchant for likeness making. With him the personality of the sitter is the primary consideration, and he arrives at his pictorial goal with few sacrifices of truth. More than most portrait painters he is insistent upon an atmospheric environment, and this by retiring his figures into the canvas and making them a little remote, gives rise to the feeling that they have been painted without being conscious of the fact. Thus in the portrait of *Ernest Newton, Esq.*—a thoughtful and scholarly personality—one is placed at once on an intimacy with the subject, and this is equally true as regards the *Mrs. Buckley*. The *Scroll* and *Abundance* must be placed on a different plane. In these the artist has sought primarily for colour and form with good success, though the modelling of the thigh and leg of the figure of *Abundance* is wanting in the gracious curves which should characterise undraped feminine beauty.

To continue the list of portrait painters straying from other *métiers*, one finds Mr. Bundy perpetuating *David Murray, Esq., R.A.*, in a good likeness, but one wanting in reticence. Mr. Frank Dicksee emulates the sixteenth-century Venetians in his *Lady Wood;* Mr. Seymour Lucas contributes a strongly painted portrait of *Ernest Radford, Esq.*, and one more lightly and loosely touched of *Courtney, son of Col. Sir Edward Barry, Bart.*—an attractive canvas of a young officer in khaki; while Mr. Cadogan Cowper's *A. G. Temple, Esq.*—a pleasing likeness of the popular director of the Guildhall Gallery—would have gained by greater simplicity. Mr. J. J. Shannon has, of course, always devoted himself to portraiture, and more closely than most artists he adopts the English eighteenth-century point of view as established by Reynolds and Gainsborough. His *Miss Isabel Burrell* is an attempt—and a successful one—to do justice to the attractions of a beautiful woman. The draughtsmanship—a point in which the earlier men were weak—is sound, but the colour is not so subtle as theirs, and the feeling for the personality of the sitter less sympathetic. In this respect the *Bridget, daughter of Harold Nickols, Esq.*, is better. Here the charm of childhood has been happily expressed, and if it is not quite the unsophisticated charm realised by great masters of the past, it is partly because we live in a more sophisticated age. The avowed mission of young womanhood in the eighteenth and early nineteenth century was to look charming. She made no claim to intellectual capacity, and, according to the testimony of the novelists of the time, inevitably fainted in situations when the full possession of her senses was most desirable. Present-day painters are confronted by a more complicated type of femininity. Modern woman does not lack charm, but she also frankly avows the possession of intellect and will power. *Miss Doris Jack*, as presented by Mr. Richard Jack—a clever portrait, in which the dark blue dress of the subject furnishes the predominant note of colour—faces mankind as their intellectual equal. *The Viscountess Cole* of Mr. William Llewellyn is equally self-reliant; and her animated and vivacious expression constitutes not the least part of her charm. Men have changed hardly less than women. In Mr. Llewellyn's *Charles John Stewart, Esq.*, the *Earl of Harewood*, and *Viscount Coke*, one has a more sympathetic and less self-opinionated type of Englishman than that presented by Reynolds, and the same idea is enforced in the well-characterised portrait of *Major T. D. Acland*, by Mr. Ouless, and the *Ivor A. B. Fergusson* of Mr. Cope. Mr. G. Hall Neale contributes an excellent likeness of *Sir W. H. Lever, Bart.*, in which the vivacity and alert expression has been happily seized, and Mr. Frank O. Salisbury's portrait of the late *Sir Walter Gilbey, Bart.*, reveals close study of character and careful, if somewhat tight, painting. Not the least interesting picture is the self portrait of Mr. Sant, a worthy crowning achievement of an artistic career inaugurated seventy-six years ago by the exhibit of another portrait—that of *Mr. William Sant* in the Academy of 1840.

Landscapes are not so prominent as usual. Mr. David Murray, indeed, in his *Scenting the Summer Air—Golden Gorse*, a delightful embodiment of luscious early summer atmosphere glowing with delicate colour, has contributed what is, perhaps, his best work; but Mr. H. Hughes-Stanton is somewhat heavy in the handling of his strong *Sunset*, which is, nevertheless, impressive. Sir Ernest A. Waterlow still remains faithful to his Alpine themes, attaining in his illustration to the verse, "In His hands are the deep places of the Earth," a fine sense of mystery and majesty. *The Heart of the West Riding*, by Mr. Bertram Priestman, is spacious and atmospheric. Mr. R. Gwelo Goodman's *Winter*, a powerfully handled effect of snowy, fir-crowned hill-slopes, is a little monotonous in tone, and Mr. B. W. Leader's transcripts of Welsh coast and Surrey common show his usual adequate handling of the surface aspects of nature. Mrs. Laura Knight's *Spring* compels attention, whether the spectator is attracted or not by its somewhat garish colour and spotty composition. Seen close to it appears chaotic, but viewed from the opposite side of the room, its components resolve themselves into harmony, and it reveals itself as essentially true to nature—a literal transcript of a brilliant spring day, in which the vivid hues of the fresh country-side have been perfectly transferred to canvas. Such a work would appear to better advantage if hung above the line, and the same remark applies to the *In Provence*, by Mr. Frank Brangwyn. Though original in composition and arranged with great skill, the work appears wanting in vital interest. Nor is this fault wholly absent from the same artist's *Poulterer's Shop*, splendid as is its handling and rich and varied colour. The effect of the latter is that of a Turkey carpet glowing with rich tints, but in which the eye finds no centralised object on which it can rest.

Among figure subjects one of the most striking is Mr.

Greiffenhagen's *Pastoral*, strongly reminiscent of Albert Moore, not in its technique or colour, but in its superb disregard of any consideration not contributing to the decorative balance of the work. What the dead painter

JACOBITE GLASS GOBLET
WITH PORTRAIT AND MOTTO 9⅜ IN. HIGH

achieved in exquisite greys and yellows, Mr. Greiffenhagen attains in robust reds and blues. He has the same feeling for the rhythmic line, though he is more plastic in its expression. The *Pastoral* is one of the most finely composed decorative pictures that has been produced by British art during recent years. A *Spring Revel*, by Mr. R. Anning Bell, is another painting conceived in a decorative spirit, and has something of the feeling of a Greek frieze translated into pigment. It pulsates with joyous movement, and the colour is fresh and glowing. A third example of undraped figure painting is Mr. Wynne Apperley's *A Dancer of Ancient Egypt*, a night effect in which the blue black of the sky forms a background against which the figures of the dancer and her companions stand out clearly in the glow of artificial light. These are finely modelled and expressed with great plastic feeling. The president, Sir Edward Poynter, in his *Montagues and Capulets* gives a novel and dramatic version of a well-worn theme, and because of this it will probably prove more popular than his *Diadumenè*, a carefully drawn academic figure in a classical setting. Of Sir William B. Richmond's two contributions, his *Sleep*, a night effect in deep blues and greens, is the more convincing. Mr. J. Seymour Lucas is seen at his best in *The New Spinet*, a seventeenth-century scene, in which the figures—an old Puritan and his daughter—

JACOBITE GLASS DECANTER
WITH PORTRAIT AND MOTTO 9 IN. HIGH

are naturally posed, and good quality of paint is shown in the rendering of their costumes. A second figure-subject of Mr. George Clausen, and perhaps his best, is the *Filling Sacks*, showing men at work in the interior of a picturesque high-pitched barn suffused with sun-irradiated atmosphere. Despite an unnecessary lack of suavity in its handling, the picture is admirable in its feeling for tone, and thoroughly successful in its colour. Mr. Sargent's two decorative circles—*Archers* and *Bacchanal*—are not seen to advantage in their present position. They are well composed, but not particularly striking, being reminiscent of French eighteenth-century art.

Sculpture is never shown to advantage at Burlington House. The rooms are too small for works of heroic dimensions, which have either to be exhibited in fragments or set up in the courtyard outside, while smaller pieces are lost among the multitude of exhibits. This year the solitary occupant is Sir W. Goscombe John's equestrian statue of *King Edward VII.* executed for Liverpool. This may be described as a qualified success—perhaps the greatest that could be hoped for under the circumstances. The late king was a statesman rather

than a soldier, a man more at home in the council chamber than on the field. The sculptor is thus faced with psychologic incongruities at the outset in his commission to present in warlike guise a monarch whose every public action was designed to perpetuate peace. Without wholly overcoming these he has yet produced a dignified and well-balanced group. This is decidedly the best of the statues of royalty. Mr. Mackennal's two statues of King George are both overloaded with detail, the vital interest of the figures having been subordinated to the elaboration of the costume, and though this failing is not apparent to the same extent in Sir George Frampton's statue of *The Queen*, it is still visible. Of fancy subjects, Mr. Hamo Thornycroft's marble group of *The Kiss* ranks first in importance. The figure of the mother slightly bending down to receive and reciprocate her daughter's embrace, and that of the little girl herself, perched on a stone pillar, are both graceful and natural. They are well grouped, and form an effective and well-balanced composition. Much smaller is Mr. Robert Colton's *In Borrowed Plumes*, a dainty fancy executed with much delicacy and refinement. A girl finding one of the winged sandals of Mercury has tried it on, and now stands for an instant to see how the discarded talaria of the god looks upon her own foot. The slight virginal form of the young girl just hovering on the brink of womanhood is beautifully expressed, and the modelling of the figure is at once subtle and searching. Another fine work by the same sculptor is the bust of *Lord Roberts* —not a posthumous work, but one taken shortly before his death, and perhaps the best likeness we have of the venerable Field-Marshal. Mr. Colton has modelled it with firmness and accuracy, and invested the head with life-like appearance and individuality of character. Another good portrait bust is that of *Thomas Hardy, O.M.*, by Mr. Hamo Thornycroft, an appreciative and kindly likeness, while the ones of *Lady Lever*, by Sir W. Goscombe John; *Lieut.-Colonel Bruce-Porter*, by Mr. F. Derwent Wood; and *Sir Ernest A. Waterlow, R.A.*, by Mr. Henry Pegram, are all worthy of mention.

The National Gallery of Melbourne

WITH reference to Mr. Frank Gibson's letter on this subject which appeared in our last number, as, in the opinion of the Editor, the matter has now been ventilated, the correspondence must cease.

Hand-block Printing

THE printing of patterns on to textile fabrics from hand-blocks far antedates the invention of printing from movable type, and flourished in the East from very early times. Even in England it is believed that the process was practised on linen cloth before 1410, and specimens of Saracenic block-printed linen of the thirteenth and fourteenth centuries are still in existence. These early specimens are all printed in a single colour—blue, black, or red for preference; and it is not until the seventeenth century that multi-coloured patterns came into use, the practice apparently originating in Germany. In England block printing incurred the bitter enmity of the silk and woollen weavers, at whose instance a heavy duty was imposed on the printed calicoes imported from India in the seventeenth century. In England, however, the palmy days of block printing were in the early part of the Victorian era, when artist and printer gloried in producing elaborate floral chintzes copied from actual flowers, and spared no expense in obtaining a natural effect. Among the old Victorian firms distinguished for these beautiful productions were Messrs. Harvey, Nichols & Co. (Knightsbridge), who, still possessing a large number of the original blocks formerly in use, are now re-issuing a very large number of striking and effective designs, some executed in their original colours and other modified to suit present-day styles of decoration.

Jacobite Glasses

A NUMBER of interesting specimens of Jacobite glass have lately been on view at Messrs. Law, Foulsham & Cole's (7, South Molton Street), some of the more characteristic of which we are able to illustrate. The decanter—a piece of exceptional rarity—is engraved with a full-face portrait of Charles Edward Stuart, the Young Pretender, above which is a ribbon embellished with the motto "Audentior Ibo," and flanked with a rose, two buds, and a thistle, and a star on the reverse. The large goblet with cylindrical shaped bowl has a similar portrait and inscription with sprays of foliage, and a rose and two buds beneath. The latter was one of the most popular of Jacobite emblems.

A Needlework Chair

A FINE specimen of an English needlework chair of the seventeenth century is shown in the one illustrated by courtesy of Messrs. W. Williamson & Son, Guildford. Needlework as a covering for furniture became general during the reign of William and Mary, the queen having much of the furniture at Hampton Court Palace covered with needlework executed by her own hand. Such pieces as the chair illustrated are steadily appreciating in value, being highly esteemed by collectors.

Competition for Memorial Designs

THE Civic Arts Association has inaugurated its active policy by instituting an open competition for memorial designs, which it is hoped may bring forth some original ideas. Prizes are to be given for the best works in the following eight classes:—I. Design for a monument suitable for erection in the centre of the members' courtyard at the New County Hall, London—1st prize, £50; 2nd prize, £15. II. Design for a wall tablet in cast bronze, the area not to exceed four superficial feet, in memory of an individual soldier fallen in the war—1st prize, £20; 2nd prize, £5. III. Design for a wall tablet in carved wood, the area not to exceed five superficial feet—1st prize, £20; 2nd prize, £5. IV. Design for a wall tablet in marble or stone, the area not to exceed six superficial feet—1st prize, £20; 2nd prize, £5. V. Design for a simple wall tablet in wood, the area not to exceed four superficial feet—1st prize, £10; 2nd prize, £5. VI. Design for a mural painting, such as might be carried out in the hall of a Boys' Club or Board School—1st prize, £10; 2nd prize, £5. VII. Design for a fountain, architectural or sculptural, or a combination, for an open site in a country town or village—1st prize, £20; 2nd prize, £5. VIII. Inexpensive memorials for the home, such as tablets, medallions, frames for Rolls of Honour, etc. No prizes will be given in this class, but the best submitted will be exhibited in the hope that manufacturers will enter into negotiation with the authors with a view to reproduction.

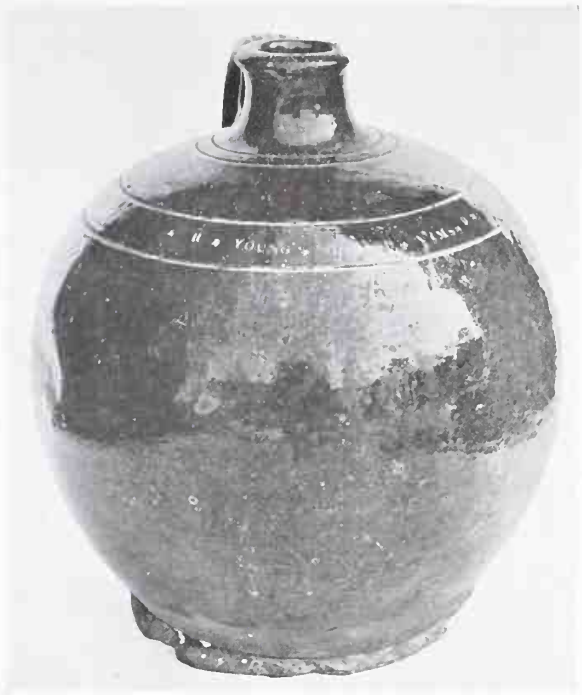
The details of the competitions, including a plan of the New County Hall referred to in Class I., can be obtained from the Secretary of the Association, 28, Princes Garden, London, S.W. A P.O. for 1s. and a stamped and addressed envelope must be sent with the application, but the P.O. will be returned on receipt of a *bonâ-fide* design. The prize designs and such others as may be chosen for the purpose will be exhibited at the galleries of the Royal Institute of British Architects in July, and it is hoped that they may be subsequently shown in various provincial centres.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. *See Advertising Pages.*

Miscellaneous.

Royal Tombs of Prehistoric Egypt.—B121 (Helensburgh).—You appear to be confusing the statements of several Egyptologists. Tombs have been discovered at Abydos which Professor W. M. Flinders Petrie has no doubt in assigning to a race of kings immediately preceding the first historical dynasty, which was founded by Mena about 4,400 B.C. The approximate date, of course, varies in accordance with the views of different savants. Professor Petrie denominates these royalties as belonging to "Dynasty O" for purpose of distinction. The names commence with the sixth king, Ka, who was succeeded by Ro, Zeser, Narmer, and Sma. Jars in pottery, alabaster, and other materials inscribed with them are in existence. Other authorities have questioned Professor Petrie's arrangement, and, whilst assigning Narmer to Dynasties 1–2, have shown scepticism as to the royalty of the remaining names. Personally, we are inclined to agree with him, merely reserving the position of Narmer for further consideration. The slate palette of the latter king is too well known to need any comment. There is an excellent cast from it in the British Museum, which also possesses fragments of jar sealings with the names of Ka and Ro, and an ivory box-lid which appears to record Sma (third Egyptian Room, Nos. 35, 509; 35, 510; and 35, 512). The famous Palermo Stele mentions nine pre-dynastic kings of Lower Egypt, of which two are entirely lost save for the concluding vowel. As you ask for works of reference on this subject which are readily understandable by the novice, and which at the same time may be regarded as authoritative, we should recommend *A History of Egypt*, vol. i., by W. M. Flinders Petrie (London: Methuen, 1903); and *The Book of the Kings of Egypt*, vol. i., by E. A. Wallis Budge (London: Kegan Paul, 1908). The illustrated guide books to the British Museum by Dr. Budge should also be of value to you as an English student.



HARVEST BOTTLE IN SUSSEX POTTERY

"At the Sign of the Unicorn."—B127 (Bristol).—In an old *History of England* dating from the last half of the seventeenth century appears the advertisement of "Books sold by Abell Swalle at the Sign of the Unicorn at the West-end of St. Paul's." Is it to this that you refer? The books enumerated include folios, 7; quartos, 3; octavos, 9; and twelves, 3. The folios are as follows:—"Plutarch's Lives in English"; "Sir Rich. Baker's Chronicle, 1679"; Mr. Joseph Mead's Works; Mr. Abr. Cowley's Poems; Hugonis Grotii, "Operaomnia Theologica," 4 vols., 1679; "Episcopii Op.," vol. 1; "Suarez de Legibus."

Memorial Brass of Bishop Bowthe.—B129 (Ely).—A reproduction from a rubbing of this brass appeared on page 168, vol. i., of THE CONNOISSEUR. The inscription rendered into English is as follows:—"Whoever thou shalt be who shalt pass, stand, read, and lament. I am what thou wilt be, I was what thou art: pray for me I implore. Here lies John Bowthe, formerly Bishop of Exeter, who died the 5th day of the month of April, A.D. 1478." This brass, which is preserved in the church at East Horsley, Surrey, is unusual owing to the fact that the figure of the ecclesiastic, who is represented in a kneeling posture, is so arranged as to show the lateral view of the vestments.

Painters and Paintings.

Miniature of the Duc d'Anjou, by Arland.—B123 (Melbourne).—The miniature portrait of *Philippe, Duc d'Anjou, afterwards Philip V. of Spain*, is in the Victoria and Albert Museum, South Kensington (Jones Bequest). It is painted on vellum, and measures $1\frac{7}{8}$ in. by $1\frac{3}{8}$ in. The signature of the artist, Jacques Antoine Arland (Swiss, 1668–1746), is attached.

Haydon and a Shakespeare Portrait.—B128 (Hunstanton).—The following extract from the autobiography of Benjamin Robert Haydon, the artist, may be of interest to you (vol. ii., page 145, London, 1853). July 17th, 1826. "I then saw old Bone, the enamel painter, who has got a nervous twitch and a croaking voice, as if he was always watching a bit of ivory in the furnace for fear it should crack. He showed me all the celebrated characters of Elizabeth's reign. . . . 'Is it like Shakespeare?' said I of a portrait of Shakespeare. 'Why,' said old Bone, 'they have talked so much about Shakespeare they begin to know less than ever.'"

Pottery and Porcelain.

Sussex Pottery.—B131 (Port Said).—Sussex pottery frequently took very picturesque forms. The harvest bottle which we reproduce is inscribed "R. Young, Sheffield Arms, 9," in yellow slip, with a star between each word. The height is 12 inches. It was probably made at Chailey. An article on the subject of Sussex pottery appeared in this magazine, vol. xxiv., page 243, and was illustrated with typical examples.

H. B., 1689.—B137 (Plymouth).—The transcript of this mark as sent to us appears to tally with that of Henri Borne, Nevers. We must see the piece itself before appraising a value

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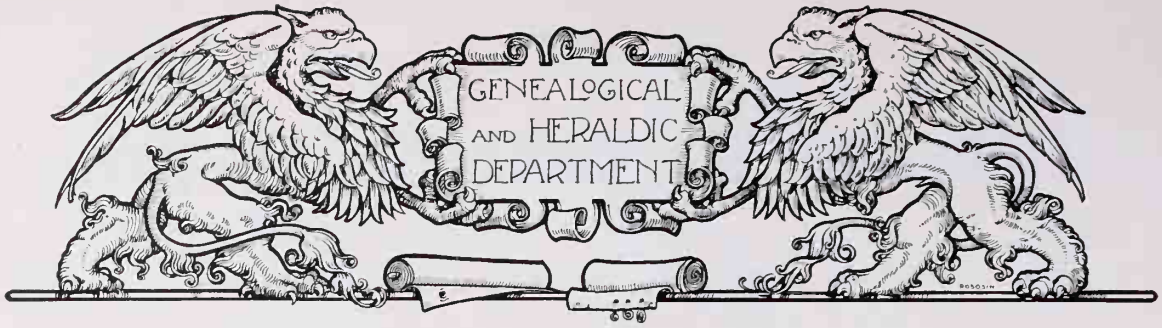

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Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

DE BANCO SEARCH SOCIETY. — We wish to draw special attention to this society, formed some years ago, with a view to carrying out systematic searches of the Early Plea Rolls, which would otherwise be almost inaccessible to the average genealogist, chiefly on account of the great bulk of these records.

The reign about to be searched is that of Richard II. (1377–1399). In this short period it is estimated that there are some two million references to surnames.

The rolls will be read through suit by suit, and any references to the place and surnames entered for the search will be extracted.

The subscription for one year is £1 7s. 6d. for one name; £3 13s. 6d. for three names; and £1 1s. for each additional name entered. Reports will be sent out quarterly.

Sir George Makgill, Bart., is the hon. secretary, and the Rev. W. D. Keith-Steele is hon. treasurer, to whom we shall be pleased to forward subscriptions.

PEDIGREES.—We have pedigrees, of at least three generations, extracted from various public records, of the following families:—

Collier of Surrey and Wiltshire.
Desborough of Cambridge, etc.
Devenish of Dorset.
Fawkner of Sussex.
Fuller of Sussex.
Ham, various counties.
Scattergood, various counties.
Trenchfield of Kent and London.

SMITH OF MERROW.—The following is the pedigree of Smith of Merrow, taken from the *Visitation of Surrey* in 1623, which is presumably the one you want:—

Anthony Smyth, of Merrow, Steward to Lady Knevett. Born at Escrick, York. = Joane, daughter of Thomas Herwood, of Hall Place, in Merrow.

- Thomas, Mayor of Guildford = ...
  - Nicholas.
  - Henry, Mayor of Guildford = Jane, daughter of John Weston, of Okeham.
    - Henry.
    - Thomas.
- John, of Merrow = Rose, daughter of . . . . . Stevens, of Horsley, Surrey.
  - Anthony Smyth.
  - Rev. Richard Smyth, B.D., of Sheere.

The arms of this family are:—Arg. on a bend between two unicorns' heads erased az., three lozenges or. *Crest*—Out of a coronet a demi-bull differenced with a mullet.

KEBBY OF SOMERSET.—Jasper Kebbie, of co. Somerset, matriculated at St. Edmund Hall, Oxford, 14th February, 1605–6, being then 20 years of age. He was rector of Brendon, co. Devon, in 1714.

Benjamin, son of Giles Kebby, of Broomefield, co. Somerset, matriculated at Balliol College, Oxford, 30th May, 1677, aged 20; he was curate of Cannington, and Rector of Staplegrove, Somerset. Some of his sons were also at Oxford, viz., Benjamin, of Hart Hall, matriculated 23rd March, 1699–1700, aged 17; he was vicar of Charlton Adam and Somerton, both in Somerset. William, of New Inn Hall, matriculated 18th May, 1713, aged 19. And Michael, of New Inn Hall, matriculated 18th May, 1713, aged 17. Nathaniel, of New Inn Hall, matriculated 29th October, 1719, aged 20. Jonathan, also of New Inn Hall, matriculated the same day as the last-named, then aged 17; and Samuel, of Wadham College, matriculated 8th June, 1736.

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ALL Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in THE CONNOISSEUR. Further lists will be published periodically; in the meantime the Genealogical Department of THE CONNOISSEUR will be pleased to answer queries as to any name that has not yet appeared.

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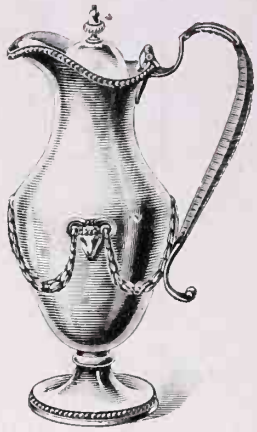

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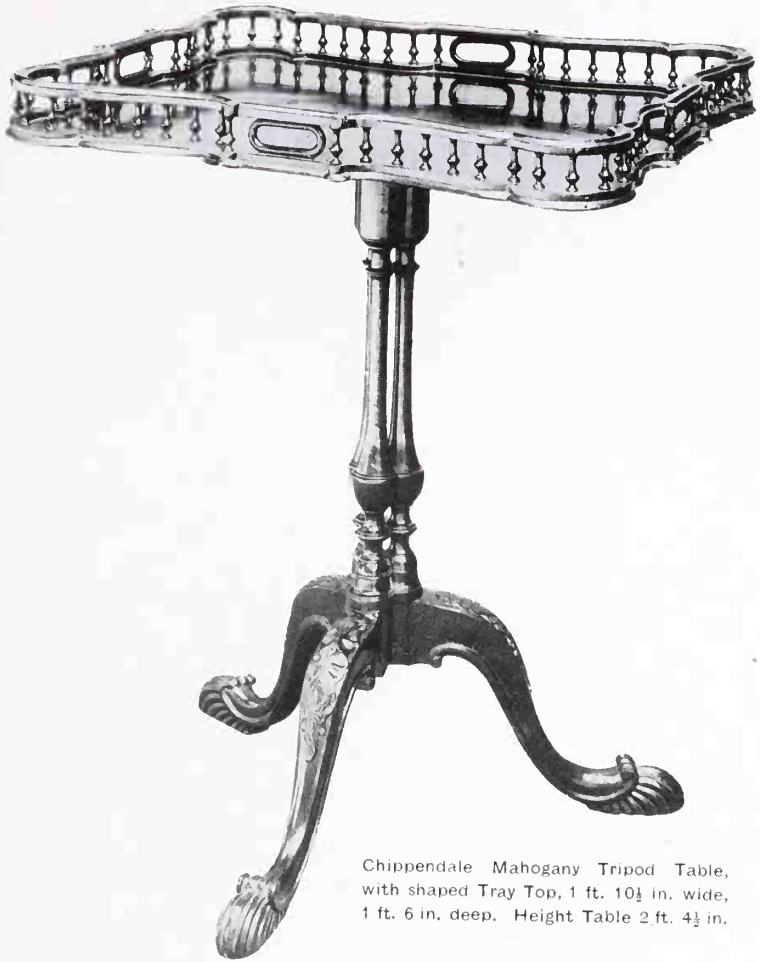

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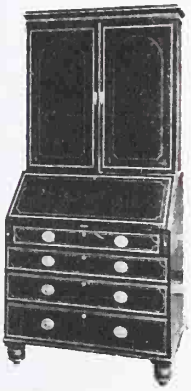

Inlaid Mahogany Bureau. The inlay is chequered and fine lines, dental inlay in cornice, interior of writing section fitted with drawers and small cupboard, interior of top part fitted with movable shelves; 3 ft. 2 in. wide, 6 ft. 9 in. high. Present condition. Sale Price, **£11 10 0**

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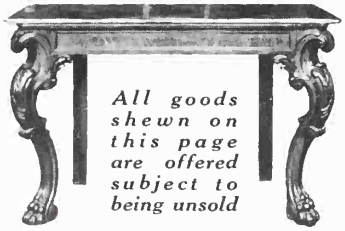

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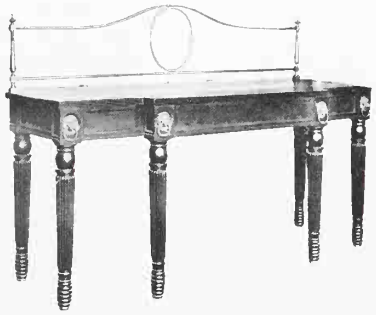

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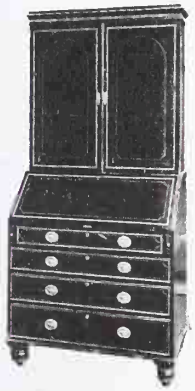

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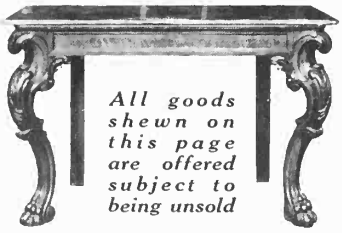

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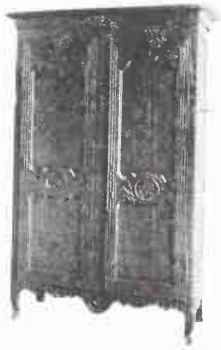

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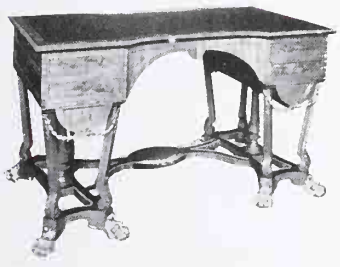

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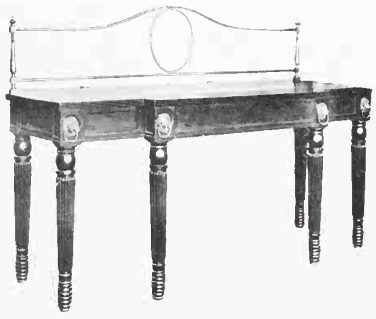

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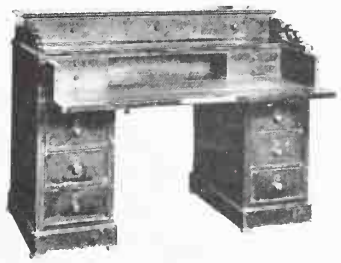

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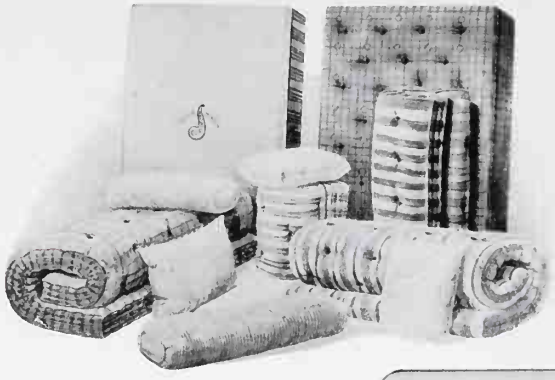

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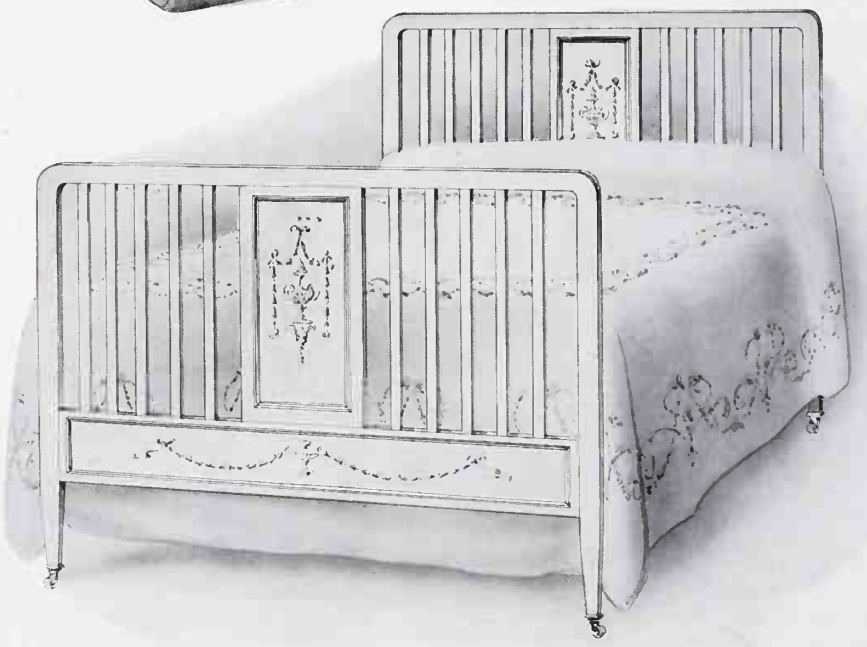

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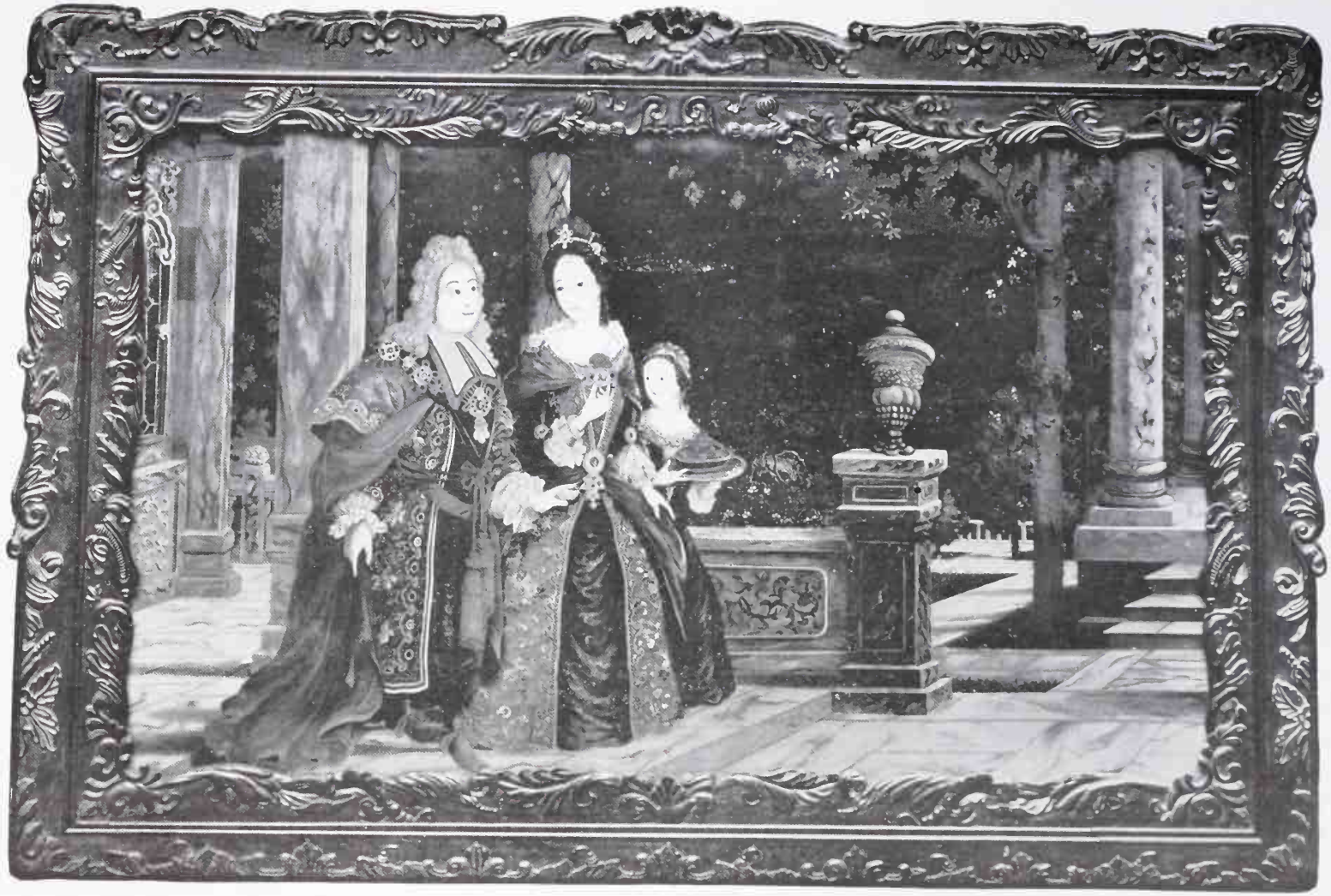

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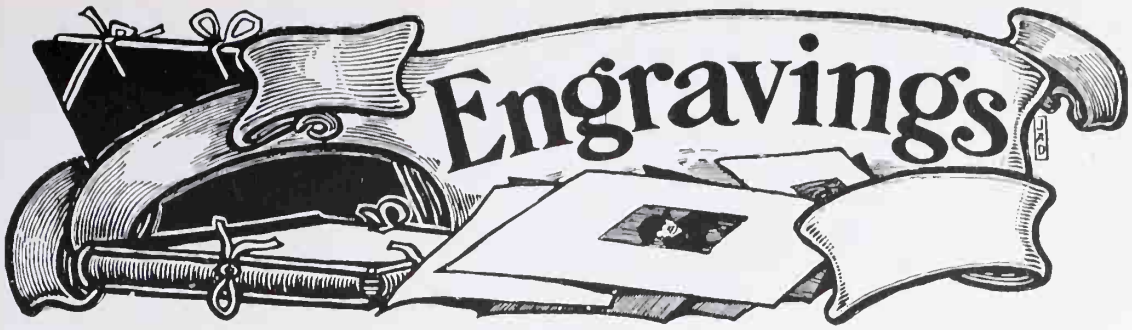
LE COMPLIMENT OU LA MATINÉE DU JOUR DE L'AN
PAINTED AND ENGRAVED BY DEBUCOURT, 1787



Some Early Engravings after Morland

By the Editor

MORLAND'S thriftless dram-drinking and taste for low and dissolute company—traits which are insisted upon by all his biographers—may be excused, if not condoned, by the thought that they largely saved his heart from being emasculated by false ideas of gentility, or rendered artificial with the hope of inculcating moral teaching. That he did not entirely avoid these stumbling-blocks, more especially in his earlier works, was the fault of the age in which he lived. Polite circles were permeated with sentimentality, instanced by a dislike of any realistic rendering of humble life as being vulgar, and finding its outlet in the presentation of love-scenes and actions of benevolence, piety, or bravery in a pretty, graceful, and artificial manner. The art of the time reflected the views of society. Angelica Kauffman, Cipriani, and William Hamilton painted scenes of passion and tragedy, which pleased less by their emotional expression than by the facile grace of their presentment; Wheatley, Northcote, Stothard, and others put moral

THE LASS OF LIVINGSTONE BY T. GAUGAIN

sentiment into paint, with little realism of outlook or truth of colour and draughtsmanship. Even Morland's great predecessor, Gainsborough, had not wholly escaped the prevailing infection. His rural children, consciously or unconsciously, are endowed with the same elegance of deportment, the same well-bred air, as the offspring of his royal and noble patron: and one suspects that he took his models not from the countryside, but from the drawing-rooms of Pall Mall or Mayfair.

Morland's home environment was submerged in this artificial atmosphere. His father, who combined the professions of a picture-dealer and painter, is now best remembered for his canvases of aristocratic beauties posing as laundry-maids. He kept his son hard at work copying old masters, more especially those of the Dutch school. From this training Morland gained an almost unrivalled facility of composition, which was to stand him in good stead in later life, for however he was to scamp his work in the future—and scamp it he did, ruthlessly cutting out figures and simplifying detail in elaborately planned pictures merely to save time—it is certain that these casual rearrangements of his subjects give no hint of unpremeditation; what figures remain are always in their proper places, and the scenes are set forth naturally, appropriately, and with all the dramatic proprieties perfectly observed.

The young man quitted his father's company and commenced his independent career about the beginning of 1785—a peculiarly fortunate time for the reproduction of his work in black-and-white. A few years earlier and he would have found all the great mezzotinters fully occupied in engraving portraits and classical and scriptural subjects; a few years later and mezzotint was a dying art, superseded by the more popular line engraving—a medium in which Morland's pictures could never have been translated to the same advantage. As it was, his pictures were produced at a time when mezzotint had reached its highest degree of accomplishment, but was already beginning to outlive its fashionable vogue. Mezzotinters, finding commissions becoming more scarce, seized with avidity the chance which Morland's prodigious output of subjects gave them of employing their art in a new and profitable *métier*.

The first subjects by Morland to be engraved were of the popular sentimental type. During 1785 Gaugain translated *How sweet's the Love that meets return* and *The Lass of Livingstone* into stipple, a medium also employed by P. Dawe in *The Gentle Shepherd*, while the last-named adopted the then novel method of aquatint for his plate of *Love and Constancy Rewarded*. It has been suggested that the choice of these subjects was a reflection of the artist's amatory dalliance with a Margate lady; but when one finds that in the previous year such a loveless bachelor as Northcote had painted two pictures of *Charlotte* and *Werter*, and one entitled *Connubial Happiness*, that Wheatley was then engaged on such themes as *A Lover's Anger*, *The Amorous Sportsman*, and *Celadon and Celia*, and that J. R. Smith had lately published *Edwin and Angelina*, after Shelley, and *Annette and Lubin*, by and after himself, one may discard this theory and surmise that Morland was probably actuated by no higher inspiration than the prevailing taste of the public.

The mention of J. R. Smith brings on the scene one of the most prolific of Morland's publishers. Smith, if now chiefly remembered as a mezzotinter, was also a fine stipple engraver, a facile and attractive painter in water-colour, pastel, and oil, and one of the largest print-publishers and dealers of his day. Mrs. Frankau asserts that he met the artist as early as 1780. This may be so, but as Morland was then only a youth of seventeen, and nothing appears to have resulted from the meeting, it is probable that the acquaintance thus begun was allowed to lapse. A reintroduction was effected by William Ward in 1786. Ward, the most capable and gifted of Smith's pupils, had finished his apprenticeship to him a year or so back, but still worked half his time for the master engraver, at a salary of thirty shillings a week. He had taken a large cottage at Kensal Green to be near Smith, who had a country house, called Fortune Gates, near by. Very shortly after Ward had settled here, Morland joined him as a paying guest. A warm friendship developed between the Ward and Morland families, and in July of the same year Morland married Ward's sister Anne, while a month later William Ward married Morland's sister Maria.

In Morland's productions for 1786–87 one can distinctly trace Ward's influence, who in all probability turned his brother-in-law's attention to a genre which had already been popularised by Smith and himself. The small mezzotint of *Tom Jones's First Interview with Molly Seagrim*—the first plate engraved by Ward after Morland—was published in 1786, and was followed in 1787 by the pair *Domestic Happiness* and *The Coquette at Her Toilet*, and *The Delightful Story*. The latter was published by Ward himself, from his residence in Warren Place, Kentish Town, to where he had removed after the two brothers-in-law had parted company, a quarrel between their wives having rendered it expedient to split up their joint establishment. Other plates published in 1787 included John Dean's *Valentine's Day* and *The Happy Family*, and John Petit's *Harley and Old Edwards*—

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JUVENILE NAVIGATORS BY WILLIAM WARD

THE TRAVELLERS BY WILLIAM WARD

all mezzotints. These works must have gained a fair measure of success, for there was a prodigious demand for Morland's pictures in the following year, over thirty of them being engraved. This success, however, by no means implied a full recognition of Morland's genius; he was probably regarded by his publishers less as an original artist than as a rapid and facile painter, who could turn out subjects in *métiers* popularised by older and more expensive artists with extraordinary ease and success. The children subjects which Morland painted in 1788 afford an illustration of this feeling. In 1785-86 J. R. Smith had published after R. M. Paye five important mezzotints—*Children reading the Inscription on their Mother's Gravestone*, *A Girl sketching a Portrait on the Ground*, and *Children throwing Snowballs*, by William Ward, and *Children Spouting Tragedy* and *Children Spouting Comedy*, by C. H. Hodges. All these works represent groups of children. They were published in a uniform size, 22 in. by 18 in., and at the same price, 10s. 6d. Morland is said to have sold his picture of *Blind-man's Buff* to J. R. Smith's manager for £12 12s.—this would be either in the latter part of 1787 or the beginning of 1788, when the Paye subjects, having lost their novelty, would need others of a similar character to replace them. It can scarcely be doubted that this idea was either suggested or presented itself to Morland, and that he worked in emulation of the elder artist. Smith speedily put in hand a series of Morland subjects, which he issued at the same size and price as those after Paye. The first to be issued was *Children Nutting*, mezzotinted by E. Dayes, published on July 1st, 1788; *Children Playing at Soldiers*, by G. Keating, followed on August 5th; then came William Ward's three plates, *A Visit to the Child at Nurse* (August 20th), *Blind-man's Buff* (December 14th), and *Bird-nesting* (February 27th, 1789). Two others by him, *Juvenile Navigators* (October 28th) and *A Visit to the Boarding-school* (December 28th), were published in 1789, and another, *The Kite Entangled*, on June 19th, 1790. What may be called the last of the series—G. Keating's *Nurse and Children in the Fields*—was published April 1st, 1791.

GIPSIES BY WILLIAM WARD

It must not be thought Morland's children subjects constituted the principal part of his output during the years 1788–91. This period was one of the most prolific during his career, and the four years saw nearly 120 new plates issued after his works. A large proportion of these subjects must have been inspired or actually commissioned by his publishers, and in them Morland scarcely appears in his true guise, for he is made to deal with scenes of pathos and sentiment, the fecling of which he could only imperfectly realise. Such were the famous "Lætitia" series, engraved by J. R. Smith, and published by him January 1st, 1789. Smith supervised the production of the originals, and is said to have had them altered so frequently that the artist was thoroughly tired of the work before he finished. The theme was the revival of one of Hogarth's, painted with greater refinement, and provided with a happy ending. The six stipple engravings were sold at £2 5s. the set, and cannot have been a great success, for the plates were still in a sufficiently good condition in 1811 for R. Ackermann to issue a set of reprints from them. Other Morland subjects brought out by Smith included his own *Delia in Town* and *Delia in the Country*, published in 1788 at 5s. each; W. Blake's *Industrious Cottager* and *Idle Laundress*, and E. J. Dumee's *Discovery* and *Fair Traducer*, all published in 1788, the former pair at 4s. each, and the latter at 5s.

Another engraver and publisher who patronised Morland largely in 1788 was William Dickinson, the well-known mezzotinter. He had already issued *The Coquette at her Toilet* and *Domestic Happiness* in the previous year, and to these he now added seven subjects, including the well-known *Variety* and *Constancy*, the former of which is said to be a portrait of Mrs. George Morland and the latter that of Mrs. William Ward. Other publishers during the same year included T. Prattent with five plates and J. Dean with three. Altogether, up to the end of 1788, Morland had availed himself of the services of thirteen different publishers and as many engravers. With such an array of competitors in the field one must absolve J. R. Smith from the often repeated accusation that he paid the artist unduly low prices. The truth is that there was too much competition for Morland's work, and his vanity induced him to turn it to account,

THE COTTAGER'S WEALTH BY GEORGE KEATING

less by increasing his prices than by favouring purchasers who were willing to take his pictures without amendment, and who bought what it was easiest for him to paint. It appears probable that J. R. Smith was one of the most severe of his taxmasters. He prided himself on having suggested many of Morland's subjects, and never appeared to realise that the artist possessed any talent. To him we certainly owe the production of the bulk of Morland's pictures depicting society ladies, sentimental scenes and subjects dealing with child-life, in none of which the painter can be said to have been entirely successful. The single figure subjects like *Louisa*, *Delia*, *Constantia* and *Variety*, are pretty and graceful, but superficial; while the sentiment of the "Lætitia" series and other works of a similar character is theatrical. Even the children subjects are deficient in the expression of the higher attributes of child nature. The children are always depicted as they would appear to a casual observer, and are never shown in those rare moments when, unconscious of the presence of any spectator, they unconsciously merge themselves in the characters they assume. In this respect even Paye is superior. His child *Spouting Tragedy* is completely absorbed in her part, while Morland's *Children Playing at Soldiers* are all painfully self-conscious that they are merely having a game Nevertheless, the charming grouping of the figures, the naturalness of their individual attitudes, and the ease and fluency of the artist's presentment, all cause it to rank high as a work of art, and all these characteristics are perfectly translated into the engraving.

So far as one can gather, it was only the less popular engravers who wrought their plates entirely by their own labour. The masters of the craft made heavy toll on the services of their assistants and apprentices, and published and sold prints as well as engraved them. Smith had established a large print-selling business. In his most flourishing period —between 1781 and 1792—he published nearly three hundred engravings, of which about one hundred and ten were supposed to be his own handiwork, and fifty were reproduced from his original paintings. As he was a prolific painter of crayon portraits at the same time, it was a physical impossibility that he should produce such a prodigious quantity of work.

THE HORSE FEEDER BY J. R. SMITH

His assistants and pupils must have been responsible for a large part of it—not the most vital part, as a rule, though in instances when the assistant was unusually competent he may have been entrusted with everything but the final touches. Most of Smith's pupils are unknown. It is suggested that C. H. Hodges was one, and the fact that Smith entrusted two of Paye's children subjects to him—the engraver's earliest known plates—and published several of his earlier works, lends confirmation to this idea. William Ward was apprenticed to Smith in 1776, and, having finished his term in 1783, at first devoted half his time, and later on a greater proportion, to assisting his master.

Ward's younger brother James joined Smith in 1781—not as an apprentice, as he had first to give two years' services free in lieu of premium. Quarrelling with his master in 1783, a little before William Ward finished his term, he left Smith and was apprenticed to his brother in the same year. Thomas Gosse was also a pupil of Smith at the same time as William Ward, but probably left before 1782. Another probable pupil was S. W. Reynolds, but he may only have worked for Smith while assisting his acknowledged master, C. H. Hodges, who, as has already been stated, engraved several subjects for the elder engraver. At the time Smith produced his first Morland plates, William Ward was still acting as his assistant, and had James Ward and Thomas Gosse for apprentices, so that all three—besides any unknown pupils and assistants—may have helped in the production of the plates signed by J. R. Smith. Ward's earlier mezzotints after Morland certainly must have owed a good deal to the handiwork of the younger men; and it is boldly asserted on James Ward's authority that he did the greater part of the later children subjects, and entirely completed the fine pair of *The Cottagers* and *The Travellers* published by T. Simpson in 1791. It is impossible either to prove or disprove this statement, but one may accept it as being in all probability substantially correct. When James Ward made it he had turned from engraving to painting, and so had nothing to gain by telling a falsehood, while the fathering of the apprentice's work by the master was fully in accordance with the custom of the times, and, indeed, that of the next generation. As an instance of the practice one may remember that Samuel Cousins claimed that he had engraved eighty-nine of the three hundred and fifty small plates after Sir Joshua Reynolds, which issued over the name of his master, S. W. Reynolds. Another instance bearing more directly on the ethics of J. R. Smith and William Ward was given by Mr. Edmund Gosse in his "Fragments of the Autobiography of Thomas Gosse," which appeared in a recent number of the *Burlington Magazine*. In this autobiography he related how he engraved the mezzotint of *The Inside of a Country Alehouse*, from the picture by Morland, and sold it to J. R. Smith, who said that it wanted finishing, which he would do himself, and then publish it under his own name. Gosse had nothing further to do with the transaction, but when the plate appeared it was published not by Smith but by William Ward as his own work. The morality of such a transaction appears very dubious when judged by modern standards, but the engravers of the eighteenth century apparently regarded themselves more as craftsmen than as artists, and considered they had the right to claim the authorship of any plate engraved under their supervision. We still recognise this right in other branches of artistic craftsmanship, and would not think, for instance, of denying a chair to be by Chippendale because it was carved by one of his journeymen.

Turning to the question of James Ward's ability to scrape such fine plates as *The Kite Entangled*, *The Cottagers*, and *The Travellers*, it must be remembered that he was twenty-one when the first-named was published in 1790, and that the other two were published by T. Simpson a year later. James Ward was precocious, possessed genius, and had been learning engraving since about the beginning of 1782. The plates he engraved under his own name within the next year or so show that he was a master of his art, while his pictures of children subjects—painted in emulation of Morland—reveal how completely he had mastered the methods of that artist.

The question of the actual authorship of the engravings hardly affects their value, and certainly cannot deteriorate from their quality. The modern craving for autobiographic art—for creations that are entirely the work of one artist, reflecting his personality in their technique and method of expression—should not blind us to the fact that much of the greatest art is conceived on entirely opposite lines. The early Morland engravings must be regarded less as the work of so many individual engravers as the more or less joint production of a number, of whom Smith was the guiding spirit. He influenced the artist in his choice of subjects, and, by his own work and through that of his pupils, the Wards largely determined the manner of their reproduction. Among the other well-known engravers of Morland who worked for him were Keating and Gaugain, and though their plates are less painter-like in their quality, it can hardly be doubted that they, too, were influenced by what may be called the Smith tradition.

THE WEARY SPORTSMAN BY W. BOND

Smith's influence over Morland was not of long duration. The artist probably resented the patronage and dictation of the publisher, and as his work became more and more popular, he could afford to dispense with it. Among his last children subjects published by Smith were the set of four, *Boys Robbing an Orchard*, *The Angry Farmer*, *Boys Bathing*, and *Children Skating*, engraved by E. Scott, and issued at the end of 1790 at 7s. 6d. each. In painting these the artist appears to have offended the

THE LAST LITTER BY WILLIAM WARD

publisher's ideas of gentility, for the engraver has taken great liberties with the costumes of the children, transforming with lace and ruffles the rural garb in which Morland had painted them. The pair of mezzotints of *The Slave Trade* and *African Hospitality*, engraved by Smith, and the series of four mezzotints of *The Deserter*, by Keating, both published by Smith in 1791, probably represent the last efforts of the artist which Smith directly inspired. The former were published at £1 1s. each—the highest price ever charged by Smith for a Morland print—and the latter at £2 2s. the set. The African scenes are now among the least esteemed of all Morland engravings; while the "Deserter" series, though both the figures they contain and their environments are set down with all Morland's fidelity to nature, are too permeated with desire to tell a story with a happy ending to be thoroughly convincing.

In the meanwhile Morland was feeling his way to his own natural *métier* — the presentation of rural life. The *Guinea Pigs* and *Dancing Dogs*, mezzotinted and published by Gaugain in 1789-90—when they attained such a success that it is said over five hundred copies of each were sold within a few weeks of issue — showed him introducing the figures of grown-up people in his pictures of child-life, while *The Travellers* and *The Cottagers*—the latter of which is said to contain portraits of Morland and his wife—are frank transcripts of country scenes painted without any desire to point a moral or tell a story. Belonging to the same period is the equally fine but lesser known *Gipsies* of W. Ward, published by T. Simpson in 1792. Smith appears to have practically ceased publishing Morland's work for a year or two, and when he once more entered the lists it was with subjects which derived none of their inspiration from his suggestions, the *Horse Feeder*, of which he made a fine mezzotint in 1797—a typical instance—being pure Morland. Henceforth the artist was his own master; his later pictures may be less carefully painted than the best of his earlier works, and in some instances they may be unduly hurried in execution, but they are all subjects of his own selecting — farmyards, rural interiors, coast and sporting scenes—all thoroughly congenial to the trend of his talents, and observed from his own standpoint.

CHILDREN PLAYING AT SOLDIERS

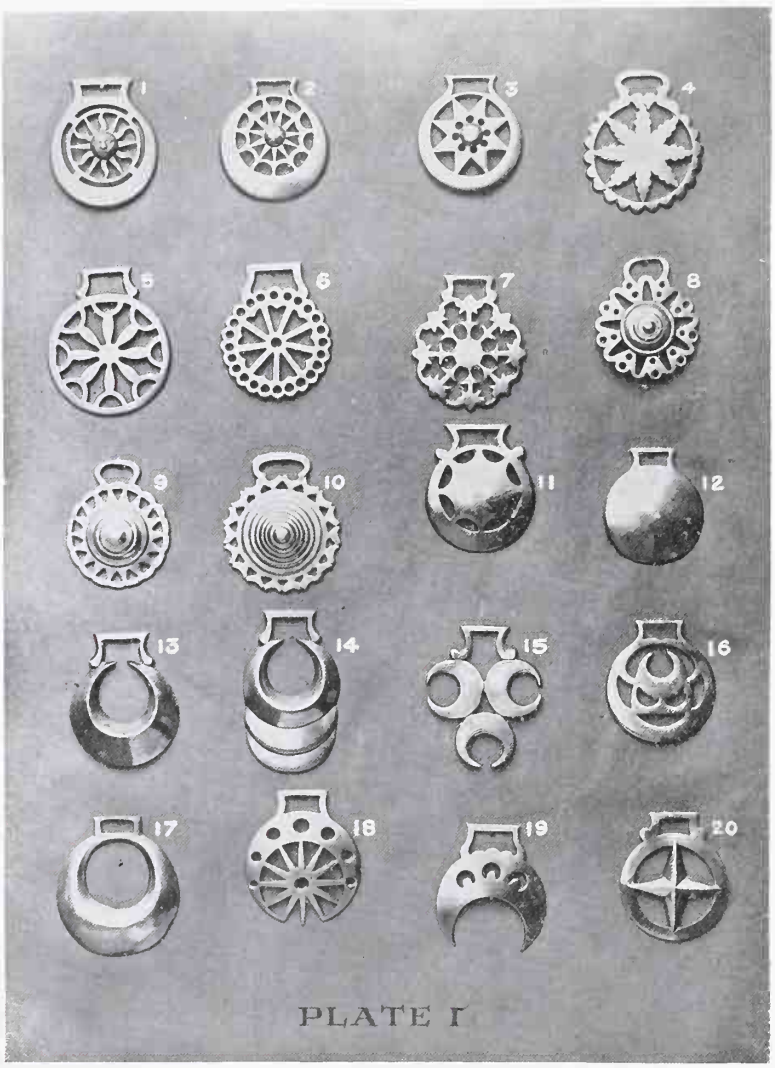
ENGRAVED BY GEORGE KEATING, 1788
AFTER GEORGE MORLAND

GAME
IQ

English Horse Amulets

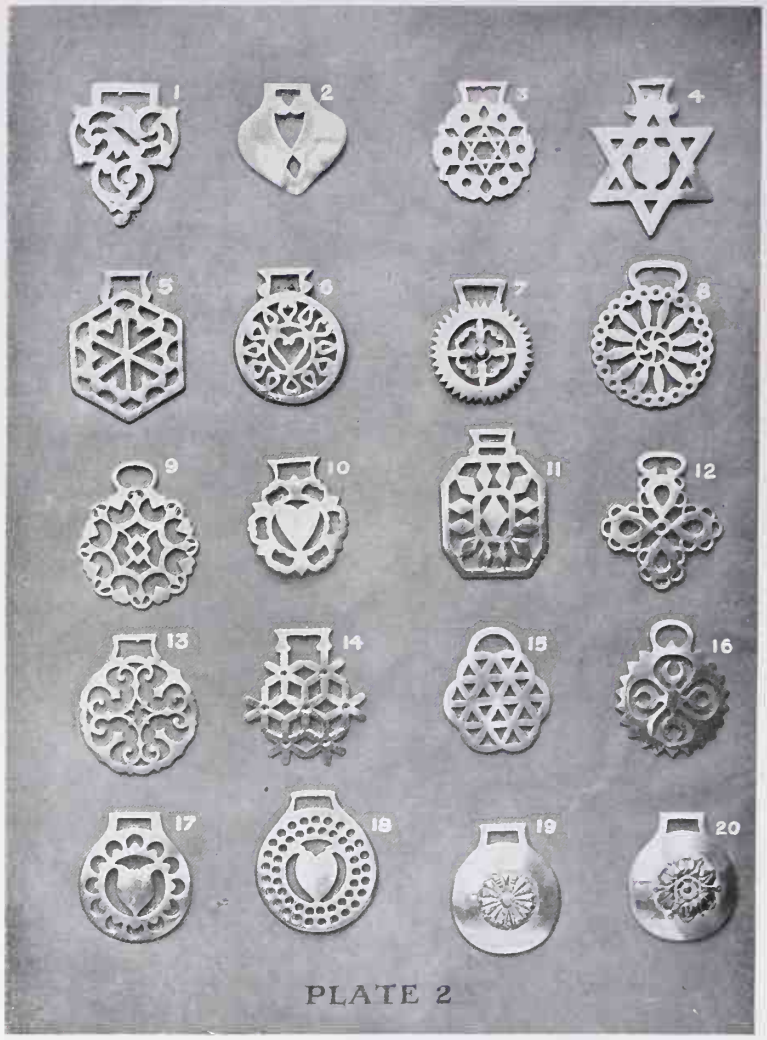
By H. Robison Carter

Among the many delightful fields of collecting open to the person whose enthusiasm is great but his income limited, I do not know one more interesting than the search for the old brass amulets which are, or at any rate used to be, worn by horses as a protection against evil spirits. The possibilities of such a collection are even now scarcely realised. It is, in fact, still a comparatively unexplored branch, though beginning to be recognised in collectors' books, such as Sir James Yoxall's *More About Collecting*. But all the writers whom I have read underestimate the number of these brasses, and when we realise that there must be at least fifteen hundred different designs, we can see that to form a complete collection will be a difficult, if not impossible, task; and, unfortunately, day by day it becomes harder to get hold of the various patterns, as the saddlers who take the old cast brasses from the carters in exchange for the new stamped variety are accustomed to send them away to be melted down. The increase of motor traction, too, is rapidly reducing the number of horses, and so, incidentally, the number of horse brasses. The difference between the old cast amulets and the modern stamped ones is easy to tell. The early ones are heavier, and made of much finer brass; they are smoothly finished off, and practically always have two studs projecting on each side at the back as the result of their being cast. It



BRASSES WITH SUN OR MOON MOTIF

does not seem to me worth while to acquire these new brasses, unless they have a special interest, such as those struck to commemorate a jubilee or the beginning of a new reign, or unless they are of an uncommon pattern. But the old ones offer an enormous variety, and many of them are extremely beautiful, and worth getting for their own sake. Nor are they made anywhere to-day, except for the benefit of the collector. It would scarcely be believed that such things would be

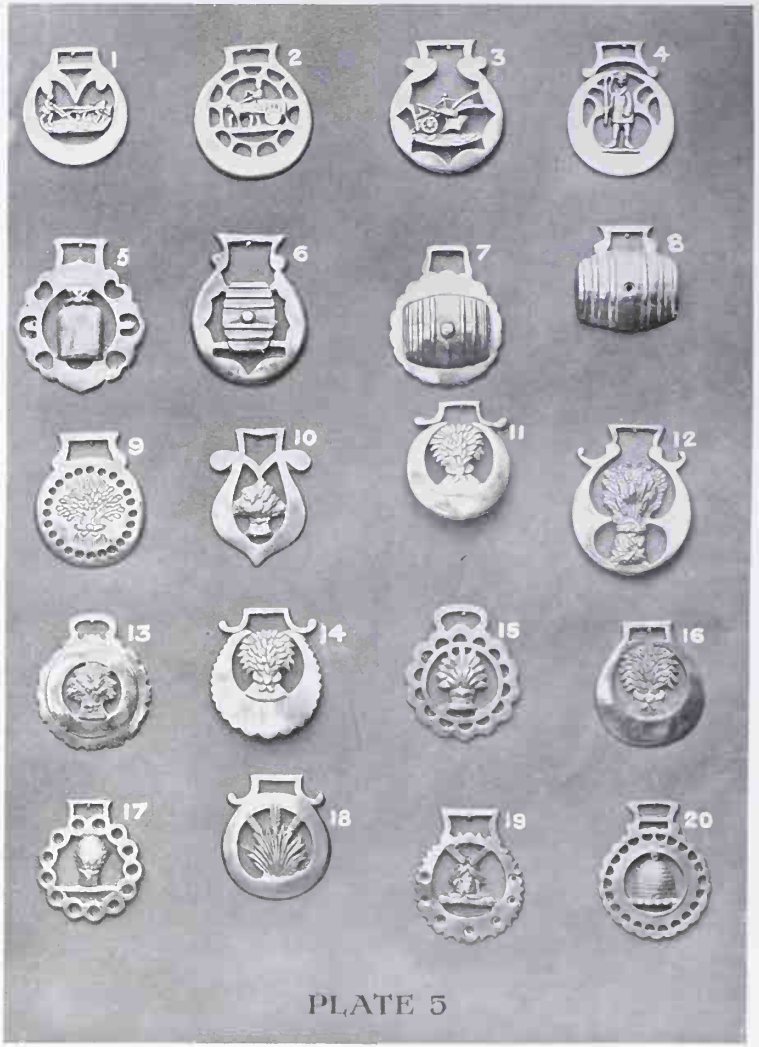


BRASSES OF VARIOUS PATTERNS

"faked," but it is perfectly true that there are many brasses sold as old ones which have been turned out purposely to deceive the unwary. They are easy to distinguish. The brass is much inferior in the modern specimens, and dirt is often burnt in at the back, so that they get a smooth appearance quite different to that of the genuine variety. But what is more serious is that the genuine old brasses are getting every day harder to get, and for a dozen that could be had even a year ago it is difficult

CHERUB AND SUN FACE BRASSES

A COLLECTION OF ANIMAL AND BIRD BRASSES



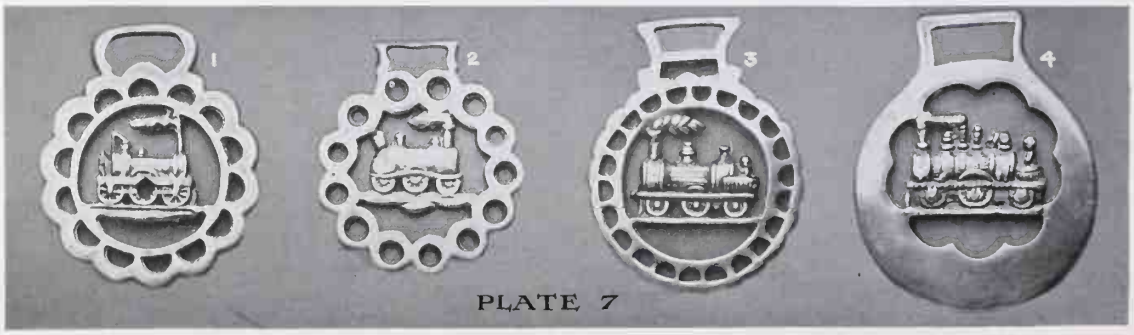
BRASSES CONNECTED WITH AGRICULTURE

now to find one. Unless he start at once, the collector has little chance of making a good collection.

For the benefit of the uninitiated, I may briefly mention that these brasses are worn in three different places. On the top of the head there is a "swinger" or "flyer," and this may possibly be traced back to the plumes worn by the horse in mediæval times. Then on the forehead of the horse is the "face-piece" or "face-brass," consisting of a single amulet, sometimes on leather, sometimes not. Finally, hanging down below in front of the horse's chest there may be a "martingale"—a collection of brasses on leather, numbering anything from one to eleven.

A COLLECTION OF WILD ANIMAL BRASSES

With regard to the origin of these brasses and their patterns, I have been able to find out little more than was told us by Mr. E. V. Alison in THE CONNOISSEUR for October, 1911—quite the best article as yet written on the subject. Most of them seem to have been originally Moorish and Oriental in character, and Christianity has touched them little, except that patterns often appear in triple form, though this is perhaps as likely to be Moorish as to suggest the idea of the Trinity. Sir J. Yoxall illustrates one Christian cross, but it is a new brass; and the only cross I have is on an old "flyer." A friend of mine has a figure brass which seems to represent Joseph and Mary in flight with the infant Christ, but otherwise I have been unable to discover any signs of Christian influence. After all, the fear of demons and of the evil eye existed long before Christianity,



STEAM-ENGINE BRASSES

PLATE 8

PATRIOTIC AND COMMEMORATIVE BRASSES

PLATE 9

MISCELLANEOUS BRASSES

and still exists in spite of it; and it is against these powers that the carter originally decorated his horse with amulets. It is, I think, too early as yet to attempt to trace each pattern to its proper source—a thing that can scarcely be done until a complete collection has been formed, and even then only by a collector with a very wide knowledge of European and Oriental folk-lore and anthropology.

There is one inference, however, that can be drawn with certainty from a study of the various patterns, and that is the influence of the sun and moon. The horse has always been connected with them. In the time of Homer, and before him, Apollo drove his flaming steeds through the sky till he sank in the baths of Ocean, and Artemis, the moon-goddess, is likewise

"Queen and huntress, chaste and fair,"

and horses were sacrificed to her, probably because she needed them for her hunting. Hence the sun and the crescent moon are frequently found on these amulets, and are the parents of a very large number of patterns, though we might scarcely believe it at first sight, so far are they removed from the original type.

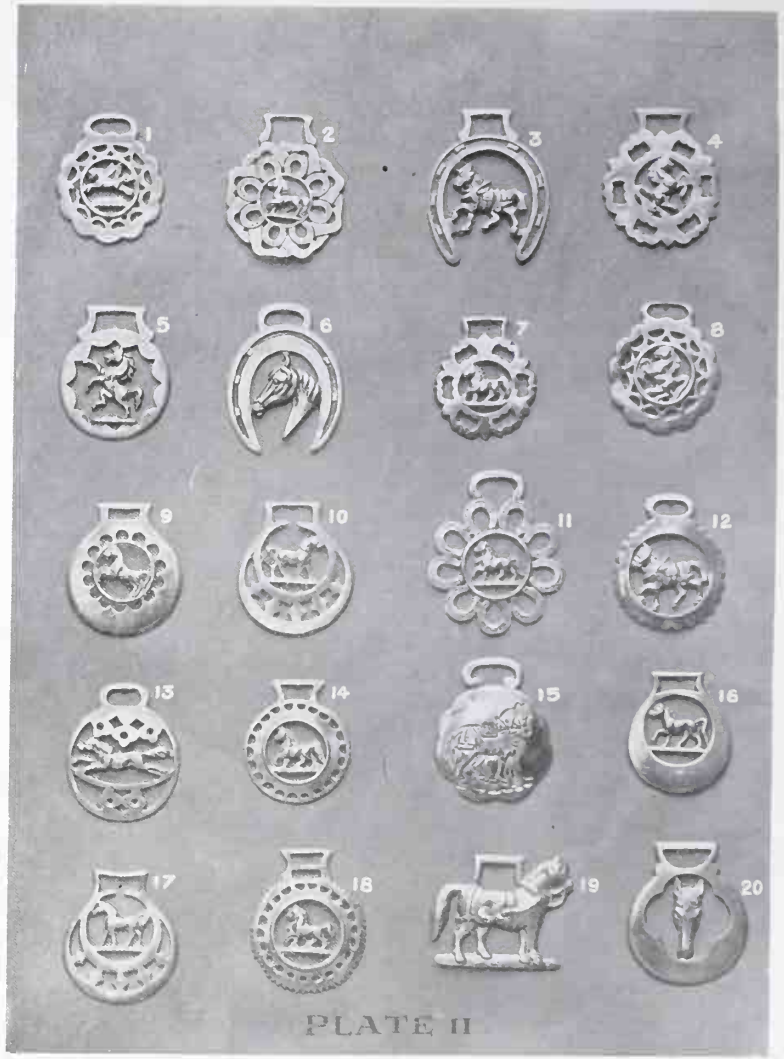
Plate I. illustrates a selection of brasses which have more or less consciously the sun or moon for their motif. The first twelve represent an attempt to trace the evolution of the sun pattern. The horse was the chief Persian sacrifice, and was offered to the sun, and so is closely connected with his worship. The original sun-face can be seen in Plate III., and No. 1 in Plate I. is very probably a development of it, as the sun-face can still be seen in the centre. Then the sun-face becomes a mere boss, as in No. 2 or No. 3, in which the rays begin to thicken, and so lead to the star-like brass in No. 4. After that the patterns become very diversified, though the rays can still be recognised, as in the next three brasses. From this type arise very many geometrical patterns, which are far removed from the parent sun-type, though still showing its influence. In No. 8 the rays are beginning to contract, and so we can trace the gradual evolution into the large plain boss—No. 12. An old saddler once suggested to me that a brass like No. 10 arose from the spike that used to be set in front of the horse's forehead in mediæval times, when the horses, like their riders, wore chain armour, and it may have taken the place of the bossed and spiked shield which the man carried for offence and defence. I certainly have brasses where the boss comes out almost to a point and projects nearly two inches. Of the remaining eight brasses in this plate the first seven are all forms arising from the primitive crescent (No. 13), which is found either way up, and the last is a form of star found, like sun and moon, in many different forms. It may be noticed that while the star has few rays, the sun-types generally have eight, and this is said to be a mystic number in Moorish magic. We may, perhaps, briefly notice here the rims of these brasses, for whereas the figures inside the brasses are found in very varied forms, the rims tend to repeat themselves, and change but little. These frames usually recur to the sun and moon type. On the outside of No. 4, for instance, are crescents, and so in Nos. 6 and 8, while Nos. 2 and 3 represent the crescent with its ends joined, and No. 5 possibly the sun.

Plate II. gives a selection of brasses of various patterns, among which Nos. 3 and 4 contain the interlocked equilateral triangles, of which Mr. E. V. Alison says: "This is a well-known Oriental talisman, the so-called Seal of Solomon, or Shield of David, and is a mystic symbol often seen on the windows of Christian churches." In the middle of No. 4 we have the representation of a bull's head, which eventually developed into the heart. This can be easily seen by comparing Nos. 4, 17 and 18. The last two amulets on this plate are made in German silver, while the bosses in the centre are of brass in the one case, and copper in the other. I have about a dozen of these German silver amulets: they are usually of the same patterns as the brass ones, but these two are of particularly fine workmanship and very heavy. The most probable explanation of them is that they were made for gypsies, who preferred the more showy and expensive variety. Modern amulets of the same kind are made in nickel, and seem to have some connection with the fishing industry, as the only places where I have seen them are Leith and Scarborough, and I am told that they are also worn at Lowestoft. They must, however, be distinguished from these older ones, which are of German silver, and very much heavier and more handsome.

Plate III. shows two of the finest brasses in my collection. The left-hand one is a cherub with outstretched wings, and was designed by a gentleman for his private use. The right-hand one, the sun-face, is a very early specimen, and came from an old farmhouse in Wiltshire; it had been hanging up in the scullery for fifty years, and had no doubt been in use for very many years before that, as it is in part worn through, and shows the lead with which it is backed. The hanger is also of a primitive type, and the brass dates back to a very early period, though perhaps the two hundred and fifty years assigned to it by its former owner is a little exaggerated.

A collection of animals and birds is comprised in

EMBLEMATICAL BRASSES



HORSE AMULETS

SMITHSONIAN
PUEBLO
LIB

Plate IV. Several of these occur over and over again in various patterns—the stag, for instance, being a very favourite animal. No. 15 is an interesting brass, and recalls the legend of the pelican pecking its breast to feed its young with its own blood, a legend that arose from the fact that the young of the pelican take their food from the pouch of the parent, where the fish caught is placed, by inserting their beaks into its open mouth. No. 17 reminds us of the story of the ancient painter, who reproduced a bunch of grapes with such fidelity that the eagles came and pecked at them. Many of the other figures are crests. No. 16 is possibly that of the Phœnix Life Assurance Company, and so Nos. 11 and 18 are heraldic emblems.

Plate V. shows various brasses connected with agriculture and the like. Nos. 6, 7 and 8 are all, of course, from brewery drays, while No. 12 is an exceptionally fine brass, beautifully engraved, and shows the sickle bound up with the sheaf.

In Plate VI. we have a collection of wild animals,

DOUBLE MARTINGALE

the first twelve of which are lions. The lion is very frequently found in horse amulets, mainly because he is so often a heraldic figure; so, no doubt, the bear and the unicorns are coats of arms originally. It has been suggested to me that the two elephants were originally on the horses of a circus, but whether this is true I cannot say.

The engines in Plate VII. speak for themselves, and show the development from Stephenson's early model, of which No. 1 is a copy, to a modern type, rather idealised, in No. 4.

Patriotic and commemorative amulets are very common, especially those of Queen Victoria's first

PASTORAL SUBJECT

jubilee. The first eight of Plate VIII. all recall that event, while those cast to commemorate the Diamond Jubilee do not seem to be so common. Nos. 11 and 12 refer to the Boer War, and the rest to later times.

Plate IX. is a miscellaneous collection. First we have the heart, diamond, club, and spade, which are nearly always found together. I have seen a modern set on the martingale of a horse in Cambridge. They are rather more uncommon when the middle is thus cut out, though, curiously enough, I have never seen the club thus treated. No. 5 shows Fred Archer, the famous jockey; his head is also found surrounded by a laurel wreath. Next to him is Lord Randolph Churchill, an important man in his day, though nearly forgotten now. Other men thus honoured are few. I have two brasses of Beaconsfield, one surrounded by a wreath of primroses, and one of Gladstone, but these three are unworn. Various local celebrities have been thus commemorated in their own districts. No. 7 is a fine specimen of the "Greek key" pattern, which is of immemorial antiquity, being found in the tombs of Mycenæ. No. 8 is a modification of this. Of No. 9 various explanations are given. It is usually called Lady Godiva, and is said to belong to Coventry, but in the absence of any distinguishing mark of any kind the question must remain unsolved. Perhaps one of my readers could throw some light on this obscure subject. Nos. 10 and 11 represent the lyre, by no means an uncommon subject in horse amulets, possibly because it is closely connected with Apollo, the sun-god. No. 12 is, of course, the Maltese cross. The next row shows various forms of the horseshoe, which was first thought lucky because of its resemblance to the crescent moon. It, like the crescent, really ought to be inverted, with the points up, in order to hold in the luck, but No. 16 is the only specimen I have of horseshoes in this position. Nos. 17 and 18 show the early forms of sailing ship, and are very beautiful, and No. 20 is the brass of the North Eastern Railway, and is quite the most graceful of all those belonging to the railway companies.

Plate X. represents various emblems; the first four are the Prince of Wales' feathers, while Nos. 5 and 6 show the fleur-de-lys. No. 8 may possibly be the Tudor rose; it is an exceptionally old and heavy brass, and is backed with lead. On No. 9 are the rose, thistle, and shamrock, on the next the rose alone, and on No. 11 the rose and thistle, apparently without the shamrock. The next brass is undoubtedly a copy of a coat of arms, as so many are, but it is strange that the shield in the middle is left blank; possibly it may be waiting for an initial. Next to this we have a fine brass with thistles engraved on it, and then two with acorn patterns. Anchors are a very common figure in horse brasses. I have several, of which three are here given; and the plate ends with two varieties of the Staffordshire knot, the latter being much the more common.

In Plate XI. are shown a few of the many types of horses which are found in these amulets. Naturally enough, the horse is by far the most popular animal to be placed on brasses, and appears in every form, from the Pegasus of No. 1 to the heavy draught horse of No. 19.

Plate XII. represents a very fine double martingale, and is interesting because it shows the gradual gradation of pattern which must have been the first advance on complete uniformity. Originally, there is no doubt flyers, martingales, and the other brasses on one horse all contained the same pattern, and it was only slowly that variety was allowed. This martingale is of a great weight, and contains the largest number of brasses I have ever seen on one leather; in fact, it is difficult to see how a horse could possibly carry any more.

I have not here given any photographs of flyers, of which I have about seventy, and do not propose to say anything about them, as for the most part they reproduce the designs found on the face-pieces, and are not so interesting as the latter.

I am afraid that I have not been able to throw very much light on the origin or history of these brasses; but such is not my main object, which is rather to attempt to show how interesting and how beautiful most of these amulets are, and to recommend them to the collector of moderate means; and if we look at their charm and at their cost, we may certainly say that few branches of collecting offer a greater interest or a wider scope.

BURLINGAME PUBLIC LIB.

A Small Collection of Articles in Horn and Bone

By Maberly Phillips, F.S.A.

In former days the use of horn and bone for articles of domestic service was so much more in vogue than at the present time that it may be of some interest to give illustrations of pieces that have fallen into my collection, with a short account of their utility. Combs and buttons are still greatly made of bone and horn, so we leave them out of our consideration. The hard, solid horn of the deer is used for knife handles; the hollow horn of the ox and other animals is more adaptable to other purposes.

The jug or tankard (No. i.) here shown is 10 inches high without the lid, and 4½ inches at the base, where a glass bottom is inserted. It is most artistic in shape and beautifully graduated from top to base. I am informed that horn could be manipulated and shaped after being kept in water for some little time. The fittings appear to be of copper.

No. I.—HORN JUG WITH COPPER MOUNTS

The use of bone spoons for domestic purposes seems to have passed away; still the keen collector can find some specimens. The two at the top and the bottom one in No. iii. are like ordinary tea-spoons. The other small one in No. iii. is a treasure, as it has a whistle at the end, still in working order. A collector (who has over three hundred different spoons) to whom I showed it had never seen one before. I am told they were "grog" spoons, the idea being that when your glass was empty you could whistle for a refill.

In rare instances church flagons may be found with a whistle in the tail of the handle. Mr. Edward Freshfield, jun., in his book on *Church Plate* (1898 edition), gives an illustration of one now at Hadley (Monken) Church, and says: "Flagons first came into general use in 1603, after the passing of the canon of James I. The great

No. II.—POWDER AND HUNTING HORNS AND FLASK

number to be found after that date points to something like a general order to the parishes ensuing on the passing of the canon, and it is probable that the parishes were obliged to go to the trade and procure the ready domestic article—usually a pot-house tankard. This circumstance explains the presence of so many large domestic tankards in use as church flagons, and also the appearance of whistles in the tails of the handles. The whistle was put for the guest to summon the pot-boy when the tankard was empty and required refilling, and is the origin of the two expressions, 'Wetting your whistle' and 'You may whistle till you get it.'"

No. III.—BONE SPOONS

In the centre of No. ii. is a section of an ox-horn, often used by the good housewife for doling out moist sugar. I well remember one that always resided in the sugar-jar when I was a youngster.

At the top of the same plate are an engraved powder-horn, presumably used for sporting purposes, and a powder-horn formerly used on a man-of-war. It would hold at least a pound of gunpowder. There is a movable wooden plug at the top, where the powder would be run in, and a strong metal spring at the other end to regulate the outflow.

The bugle or hunting-horn, also illustrated in No. ii., was recently dredged from the bed of the river Thames, near Staines. The mouthpiece is wanting. Its flattened and battered condition is probably due to its long immersion in the water.

For some beautiful examples of engraved horns, see THE CONNOISSEUR for 1915, page 42.

Two other interesting pieces in No. ii. are a horn for "drenching" cattle, namely, pouring medicine down the throat, and a small flask of unusual shape. The top screws off, and would hold enough for a "nip" of spirit.

No. iv. consists of a set of babies' teethers. These six pieces of bone, cut into various shapes, served to amuse the youngster and help him bring his teeth through.

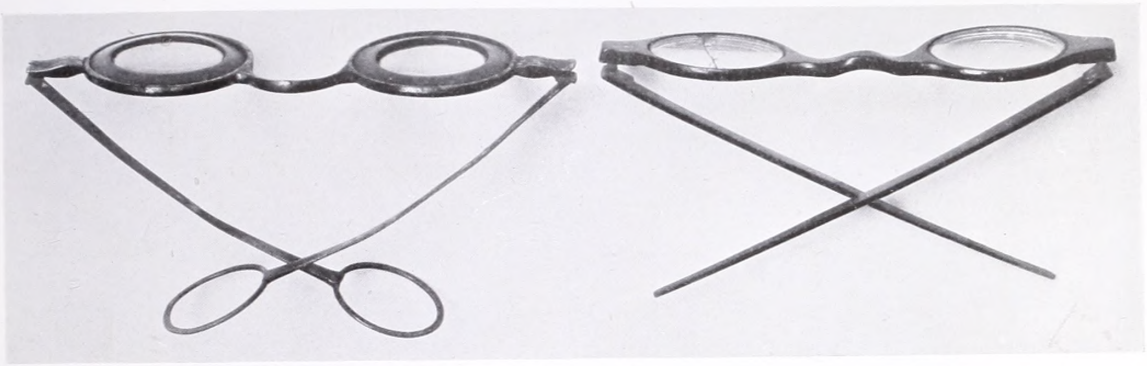
The two pairs of spectacles (No. v.) are of some interest—one pair with horn rim used before the glasses were fixed direct into the metal rim, and the other with the entire frame of tortoiseshell.

On the same page is illustrated a knife and fork in tortoiseshell, with bone handles.

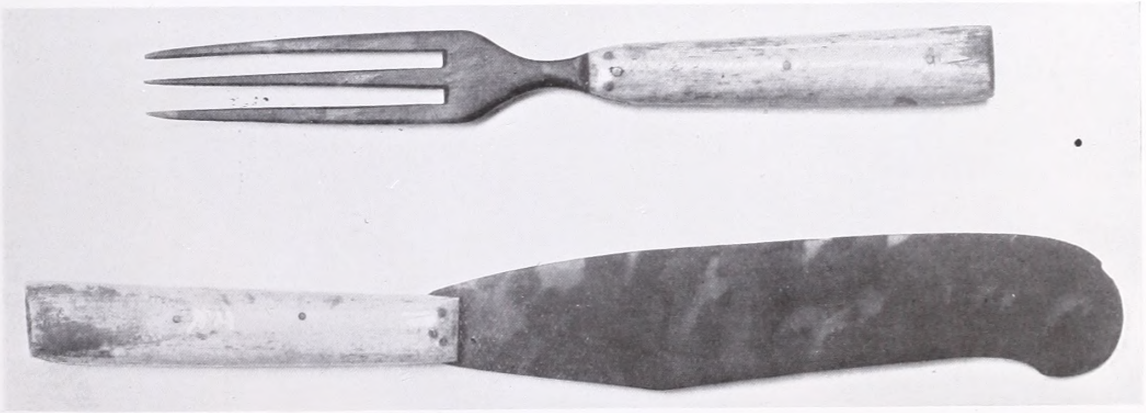
No. vii. includes two bones used when pins were made by hand, a bone apple-corer, and in the centre a pair of skates.

Bone skates were in vogue as far back as the twelfth century. The pair illustrated were dug up in London a few years ago. Moorfields and the vicinity have yielded many examples. Probably at one time this was the great skating ground for young Londoners.

No. IV.—BABIES' BONE TEETHERS



No. V.—HORN AND TORTOISESHELL SPECTACLES



No. VI.—TORTOISESHELL KNIFE AND FORK

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A thong would be passed through the hole in the toe of the skate and tied over the boot, a wooden plug inserted in the hole at the other end, and another thong passed from it and fastened over the instep of the skater. When well secured they would act as runners, and on the underside these are very smooth and much worn, showing their use in this way. In some cases the skater provided a stick or pole with an iron spike at the end, and by its aid propelled himself along the ice. Of course, no fancy skating could be attempted.

The French prisoners, of whom we had such a great number in this country a little over one hundred years ago, were wonderfully clever workers in bone, making working models, etc., out of the beef and other bones supplied with their food. For some interesting examples see article on "Straw-Plaiting and French Prisoners' Work," THE CONNOISSEUR, 1910, page 47, and illustration on page 201; 1914, page 103. For Scotch mulls in horn, see THE CONNOISSEUR, 1911, page 41; for bone stay busk, 1912, page 119; for milkmaid's horn, 1913, page 80.

NO. VII.—BONE SKATES, PINMAKERS, AND APPLE-CORER

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 214).

DEAR SIR,—Herewith I send for insertion in your NOTES AND QUERIES column a photograph of a portrait in my possession by the Dutch artist Mierevelt. I hope that perhaps some of your readers may be able to identify the subject of the portrait. At the left of the picture appears "Aetat 39, anno. 1618." This picture was sold at the dispersal of the collection of Baron de Burnonville in Paris, in May, 1881, and was described in the catalogue as follows:—"Mierevelt (Michel Jean). 378. Portrait d'Homme. Vu jusqu' a la ceinture de trois quarts. Tournue à droite, Tête nue, front découvert, cheveux, moustache et surbiche châtains, collerette finement tuyantée justaucorps en soie noire. Trés beau portrait. Sur la gauche, on lit. Aetat 39, anno. 1618. Bois ovale, Haut 72 cent. larg. 59 cent."

(214) UNIDENTIFIED PAINTING

The information with which I start, then, is that the subject was born in 1578 and the picture painted in 1618.

Yours very truly, JOHN HILL MORGAN

(New York).

STAINED GLASS.

DEAR SIR,—I have recently found some old stained glass, but am quite ignorant of its value, and can only guess at its history. The enclosed photograph may perhaps be of use in this connection. The rest of the glass is more modern, dating from the end of the sixteenth century to the end of the seventeenth century, and is, I believe, Swiss. The supposed history of the glass is that it was saved from the fire which destroyed old Ravelston House, near Edinburgh, about 1800. Ravelston House is believed to have supplied Sir Walter Scott with material for his description of Sally Veolan

in *Waverley*. I was left heir to the contents of the house by the late proprietrix. The size of the panel is about 2 ft. 6 in. by 1 ft. 6 in., but I have not measured it, and have hardly had time to look at it carefully. I should like to have a translation of the words. Any information on the subject will be much appreciated.

Yours faithfully,

G. KEITH MURRAY.

UNIDENTIFIED STATUES.

DEAR SIR,—I have two statues in grey terra-cotta, and am desirous of ascertaining the maker. They are signed "J. D." I believe they were brought to England by a well-known engineer, about sixty years ago, from Italy.

Yours faithfully,

CLAUDE S. LERMITTE.

STAINED GLASS

"OLD JOCK WILSON."

DEAR SIR,—Being a constant reader of THE CONNOISSEUR, can you kindly tell me where any paintings, besides those known in Scotland, are of Old Jock Wilson. I think his works should rank amongst our fine Old Masters.

Yours most faithfully,

C. M. W. DINNIS (Mrs.).

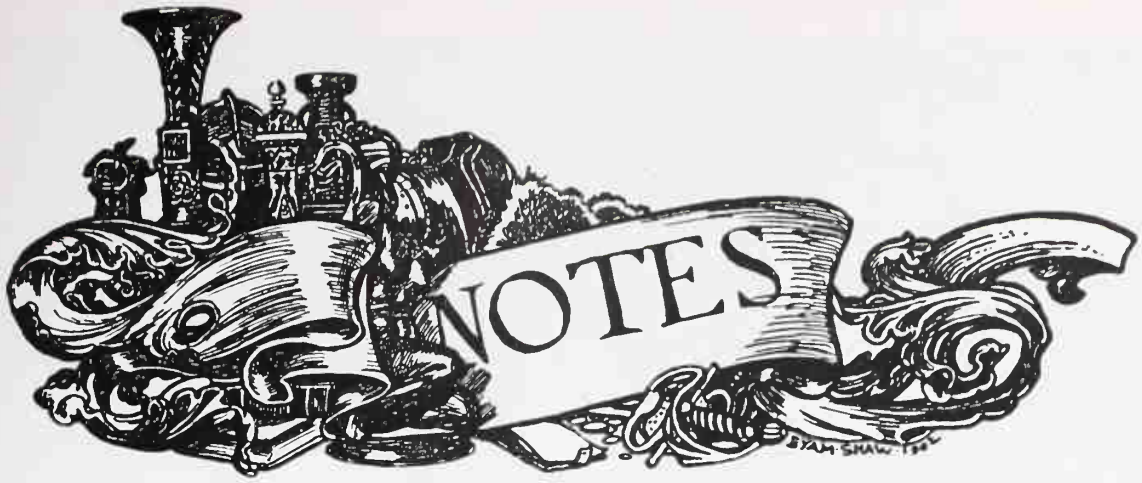
UNIDENTIFIED STATUES

GUINEA PIGS

BY T. GAUGAIN

AFTER GEORGE MORLAND

INGAME
BLIO
IB.



Gerlach Flicke's lost Diptych Portrait

THE credit for reconstructing Gerlach Flicke's portraiture is Miss Mary Hervey's. Six years ago she published a paper in *The Burlington Magazine*, which marshalled all the known facts of Flicke's career and all his recognised works. In her list of portraits, under No. 7, is given the small double portrait of the painter and his friend Strangwayes, with the comment that "it cannot now be traced." Going back a little, to the memorable Early English Portraits Exhibition at the Burlington Fine Arts Club, 1909, we find this double portrait again mentioned in a summary of Walpole's description of the picture and Scharf's note on it when it was last seen in public thirty-five years ago. The reappearance of this little diptych, after so many years, and the interest attaching to the men depicted in it, socially and artistically, warrant a brief *résumé* of its and their fortunes and conditions.

Beginning with the picture, the left-hand bust is Flicke's; over his head is a verse of Latin doggerel:

> "Talis erat facie Gerlachus Flicciº: ipsa
> Londonia quādo Pictor Vrbe fuit
> Hanc is ex speculo p charis pixīt amici.
> Post obitū possint quo meminisse sui."

("Such was Gerlach Fliccius in appearance, at the time when he was a painter in the city of London. This he himself painted from a looking-glass for his dear friends, that they might be able to recall him when he was dead.") He is an elderly man, with grizzled hair and a positively grey beard; one would put his age at nearer sixty than fifty. His jerkin is black, the sleeve of his doublet steel-grey. The right-hand portrait is, presumably, "Red Rover" Strangways; over it is written—

> "Strangwish thus strangely depicted is
> One prisoner for thother hath done this
> Gerlin hath garnisht for his delight
> This woorck whiche you se before youre sight."

The age of Strangways might be under forty; his hair is tawny red, his taffeta doublet black.

"Anno 1554" is added to each portrait; the background is blue, greened by varnish. On the back of the oak panel is a label inscribed "Doctor Monkhouse," and on the wood 30 $\frac{3}{m}$ 97. The biographical facts of the two men are briefly these: Flicke, born about 1495, was apparently a native of Osnabrück, in Germany; he is known to have been in England in 1547, and seeing that his painting reveals a close study of Holbein, he may well have come here some time before. In 1554 he was imprisoned with Strangwayes, perhaps in connection with Wyatt's Rebellion, and apparently in danger of death. It is conjectured that on regaining freedom he deemed it wise to travel abroad. On January 23rd, 1557 (O.S.), he made his will, then dwelling in St. Giles Without, Cripplegate, London, in favour of his wife Katherine (all his goods movable and unmovable in England), and his servant Henry Vauled (his lands and goods at Osnaburgh). His widow proved this will February 11th, 1557 (O.S.). Flicke seems to have been a Roman Catholic.

His companion in prison and in this rediscovered portrait was apparently Strangways (Strangwise or Stranguyshe), a gentleman-privateer, notorious as "the Pirate" or "Red Rover." By family he was connected with Philip Lord Darcy, the Askes, Bigods, Dacres, and Tailboys of Kyme. In Mary's reign, as in Elizabeth's and James's, our naval prowess was largely the creation of such men as Strangwayes—half buccaneer, half patriot. In his more peaceful moments—for example, in prison—he seems to have been a musician; a delicately painted lute handle is seen in his left hand. In appearance he was rough and shaggy, with a red-chestnut mane of hair. He figured in Aske's Pilgrimage of Grace, 1537; in 1559 he and eighty of his men were in Southwark Prison, under sentence of death, not carried out; in 1561 he

GERLACH FLICKE'S LOST DIPTYCH PORTRAIT [PHOTO ARTISTS ILLUSTRATORS, LTD.

is mentioned as holding a responsible post in Elizabeth's service, and in 1562 he was killed outside Rouen.

This little picture was first noted, as far as we know, by Walpole, who saw it in the house of Thomas Monkhouse, D.D., F.S.A. (d. 1793), of Queen's College, Oxford. Conceivably the figures on the back, 30 $\frac{3}{m}$ 97, indicate a sale in 1797. In Sir Thomas Gatehouse's inventory of Dr. Monkhouse's collection the picture is scheduled, apparently from memory. According to information kindly supplied by the present owner, Mr. James Frankes, the portrait went, in time, to a Mrs. Layton, niece or grand-niece of Monkhouse; her husband was estate agent for Rokeby. Next, according to this information, it passed to Mrs. Layton's cousin, Mrs. John Smorthit, from whose granddaughter it was purchased by Mr. Frankes in 1915.

Apparently at issue with the pedigree just given is a note, made in Scharf's annotated copy of Christie's catalogues, that in 1881 the panel was in Mr. de Ruffière's possession, 68, Belsize Park Gardens, N.W., with whose pictures it was offered for sale at Christie's, July 27th, 1881. When it was at Christie's Scharf studied and made notes about it. Reserved at £40, it was bought in at 22½ guineas.

This little painting cannot be claimed to be representative of Flicke, whose larger portraits have a quality of design not suggested in these miniatures. Our knowledge of Flicke, briefly stated, is this: he is named as the author of three portraits in Lord Lumley's inventory of pictures at Lumley Castle, 1590: the next reference is in Orford's *Works* (4to), iii., p. 493, and Walpole's *Anecdotes* (Dallaway and Wornum edition), p. 835, to the double portrait we are considering when it was in Dr. Monkhouse's possession: tangible evidence in the signed portrait of Cranmer, inscribed *Gerlacus Flic... Germanus Pingiebat*, was secured in 1879 for the National Portrait Gallery. Versions of this Cranmer portrait are at Jesus College, Cambridge, in Mr. E. Frewen's possession, and at Knole. Subsequently a signed portrait of *William, Lord Grey of Wilton* (?), dated 1547, and an unsigned portrait of *Sir Peter Carew*, were identified at Newbattle Abbey as Flicke's work: a copy of the latter is at Hampton Court. At Newbattle Abbey is also a small signed portrait of *Jacques de Savoie, Duc de Nemours*, of which three crayon drawings are known in France. Recently two other portraits have tentatively been attached to Flicke's name—*Cesare Adelmare, of Genoa*, dated 1558, at Rousham, Oxford, and *G. de la Vega*, the Spanish poet, in the Cassel Gallery (*Burlington Magazine*, xvii., 71–79, 147–8: xix., 238–9).

None of the three portraits in the Lumley inventory has yet been traced, though perhaps a copy of one—*Thomas, Lord Darcy of Chiche*—hangs in Hengrave Hall. The other two waiting rediscovery are *Queen Mary* and *Thomas Howard, 3rd Duke of Norfolk*. It should be added that to this same Lumley inventory we owe the rediscovery of Hans Eworth, or Ewouts, by whom were certain paintings at Lumley Castle. It is more than probable that as time goes on we shall gain a clearer view of both these painters, who now are in danger of being confused.

Curious Instances of Vandalism

An interesting point, that of rescuing works of art from improper surroundings, was raised by Mr. A. Hamilton Smith, Keeper of the Greek and Roman Antiquities at the British Museum, in a lecture before the Society for the Promotion of Hellenic Studies, which took place recently at the Society of Antiquaries' Rooms in Burlington House. Whilst treating of some Greek votive and funereal reliefs which had been acquired of late for the British Museum, Mr. Smith alluded to the discovery of one specimen in the yard of a London builder, where it had lain for some years. Another relief was found in Jersey, forming part of the pavement of a cottage yard. Fortunately it had been placed face downwards. These instances of degradation remind one of others which have come to light from time to time. The majority have been occasioned by ignorance, pure and simple, with its complemental lack of appreciation. Others have been due to fanaticism, such as that of the iconoclast—

"Rattling down proud Beckett's glassie bones."

An example which partakes of both types of destructiveness may be cited in the case of the famous Moabite stone, now in the Louvre, which was smashed to pieces by the Arabs in order that it should not be taken away from them. It seemed that they attached some magical properties to the monument. Fortunately, the majority of the fragments were recovered, and such as did not come to hand were almost entirely restored from a "squeeze" which had been taken from the stone previous to its demolition. The story of a doorstep with a history was brought back from Asia Minor by Professor Garstang about a decade ago. The step was really a tablet cut with an inscription referring to the treaty contracted between three neighbouring provinces. Unfortunately part of the text had been worn away by the continual wear.

Turning from the Orient to North Wales, a particularly sad case of destruction was reported in September of last year. In order to provide stones for the repair of a road, a tumulus of the Bronze Age, near Colwyn Bay, was broken up. The mound consisted of a stone circle enclosing an area of some sixteen feet in diameter, an oblong cist formed of huge stones, and an earthenware urn containing calcined remains. Such instances of human folly are scarcely pleasant to contemplate, but they certainly teach the would-be antiquary what to avoid. In view, however, of what has been discovered by people of perception, it would seem advisable to look to our doorsteps and rockeries, lest they harbour any relics of old time's disposing.

Two Napoleon Jugs

Illustrations of five Napoleon jugs, with full descriptions, have already been given in the pages of The Connoisseur, in Mr. Frank Freeth's article, vol. viii., No. 31, pages 175–177, and in a note on the subject in vol. x., No. 38, p. 119. Two other types of these interesting though rudely decorated Napoleon Buonaparte jugs, which are exhibited in the English pottery series in the museum of the late General Pitt-Rivers at Farnham, North Dorset, are here illustrated and described.

The first illustrations (both sides, about $\frac{1}{3}$ linear) represent Napoleon's desertion of his troops and hasty retreat from Moscow in 1812, when he anticipated death at the hands of the executioner. These caricatures are depicted on a white-glazed earthenware jug. The rim is decorated with a wave pattern in black, the dots being painted in light red.

On one side, a jaded horse, painted brown, is represented galloping — carrying Napoleon in front, and four of his followers behind him. They are probably intended for Caulaincourt, two officers of rank, and a domestic, mentioned in history as accompanying Buonaparte in his flight. Napoleon carries an eagle sceptre. The second figure supports a yellow and red flag with "La Grande Nation" inscribed upon it. The fourth figure has a spy-glass apparently; and Nos. 3 and 5 hold miniature cannons. The title runs, "French post Extraordinary from Moscow to Paris." The colours of the figures are red, indigo, yellowish-green, black, and white. A less elaborate caricature of the same subject is figured in Mr. Freeth's article, vol. viii., page 176.

The subject on the other side is portrayed in the same colours, and labelled "Anticipation for Boney." The executioner has a large axe across his shoulder and a butcher's steel hangs from his waist. In his left hand he holds a rope which encircles the neck of a kneeling warrior (Napoleon), who, with his hands in an attitude of prayer, is saying, "O dear O dear do not kill me cut of (*sic*) my tail if you please but spare O spare my head"; whilst the

TWO VIEWS OF NAPOLEON JUG, REPRESENTING NAPOLEON'S RETREAT FROM MOSCOW

executioner replies, "Ah, we'll cut off your head & your Tail too."

The other illustrations (both sides, about $\frac{1}{5}$ linear) are more elaborate, and represent a jug of creamy-brown colour, with a rim of silver lustre. On one side Napoleon is seen on a jaded horse in company with Murat and six red-coated soldiers, the whole subject being entitled "Murat reviewing the Grand Army." Murat, Grand Duke of Berg, assumed the chief command of all the French troops in Spain in 1808; and he was given the chief command of the army when Napoleon fled from Russia to Paris. Napoleon holds a handkerchief to his face, and sobbing thus, bewails, "I am ashamed of my Soldiers they are the scum of the Earth Slaves as ragged as Lazarus there is'nt half an inch of Shirt amongst them all Zounds the Russians will think I have unloaded all the Gibbets & prest the dead bodies but however the Crown & the Cossacks will soon put an end to them" (in seven lines). Unavoidable high-lights in the photograph have rendered the inscription illegible in places.

The scene represented on the other side of the jug is entitled "Boney tir'd of War's Alarms Flies for Safety to his darlings Arms." On the left-hand side, a monkey, in red coat, is depicted reading a bill of fare, "Roast Eagle, Nag Soup, Plenty of toe." Next to the monkey is a female figure in yellow; thirdly, a female in light red (ladies-in-waiting). Next to her a lady — undoubtedly Maria Louisa, daughter of the Emperor Francis—in a mauve and yellow dress, saying, "Come to my arms my Hero & tell me all the secrets of your Glorious Campaign." Close by is a little dog, with "Bow-wow" attached.

TWO VIEWS OF NAPOLEON JUG

MINIATURES OF PRINCE CHARLIE AND HIS MOTHER, QUEEN CLEMENTINA

Lastly comes Napoleon, himself in a red coat, on the back of a black-winged demon, or devil, saying, "My Reputation is gone for ever, I must plead for peace"; whilst the demon is saying, "Take him to Bed my Lady and thaw him I am almost petrified in helping him to Escape from his Army." Napoleon arrived at the Tuilleries on December 18th, 1812, late at night, after the Empress had retired to rest. He entered the ante-chamber, to the confusion of her attendants, who at length recognised him with a cry that roused Maria Louisa from her slumbers, and Napoleon was welcomed with all the warmth of undiminished affection.—H. St. George Gray.

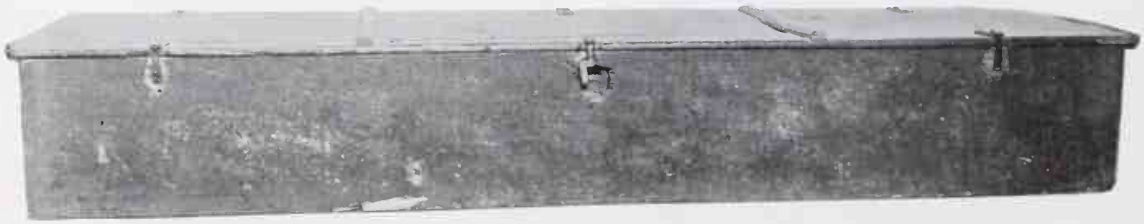
Miniatures of Prince Charlie and his Mother, Queen Clementina

The prince wears a salmon-coloured coat with the blue ribbon and Star of the Garter and powdered wig. The queen is in powdered white wig, and wearing a bodice of blue and pink brocade with white frilled sleeves, and blue velvet and ermine mantle. Both portraits are signed "Fuger," who was an eminent German miniaturist (1751–1818), and it is supposed he painted them about 1780, for an adherent of the Stuart cause, from the well-known portraits of the prince and his mother. They are enclosed in a hinged tortoiseshell case with pierced silver-gilt mount,

CASE CONTAINING THE ABOVE MINIATURES

SPINET, SIGNED "HANS RVEKERS ME FECIT 1581"

PLASTER PORTRAITS ABOVE KEYBOARD



CASE OF SPINET

MAKER'S INSCRIPTION

and were recently purchased by Mr. Berney-Ficklin, of Tasburgh Hall, Norfolk, who possesses the collection of Stuart portraits and relics described in THE CONNOISSEUR, vol. xxiii., p. 250. An article also appeared in vol. xxix., p. 153, "Portraits of Prince Chas. Edwd. Stuart," by W. G. Blaikie-Murdoch, with nine illustrations. No. 4 is very like the miniature above described, but the face is that of a younger man.

An Old Flemish Spinet

A PERUVIAN friend of mine has discovered in this country an old Flemish spinet or harpsichord of absolutely unique interest, as far as he has been able to discover. I have got from him a photo of the instrument, and permission to write to you about it, as I think it will be of great interest to readers of THE CONNOISSEUR and to everybody interested in the history of musical instruments.

This spinet is signed "Hans Rvekers me fecit 1581." Now, according to Grove's *Dictionary of Music and Musicians* (Macmillan, 1908), the oldest of the twenty existing instruments by this famous Antwerp maker, Hans Rueckers the Elder, in the Musée du Conservatoire, Paris, bears the date 1590, so this spinet is the most ancient Rueckers instrument in the world by nine years. It is in a very good state of preservation, and its tone is perfectly preserved. It bears, just over the keyboard, as can be seen in the photo, plaster portrait medallions of Philip II. and his fourth wife, Doña Ana de Austria. Of its authenticity there can be no doubt. It was found in the chapel of the *hacienda* (country estate near Cuzco, which belonged in the colonial days to the Marquises of Oropesa, descendants of the Incas). The case, which is a very plain one outside, had evidently not been open for years, as the sacristan believed it to be an old empty candle-case. On the interior of the lid, as can be seen in the photo, is painted a sort of *fête champêtre*, in sixteenth-century costumes, on an arboured terrace near a castle; but this painting, which, as far as can be judged by the photo, is somewhat stiff, is not signed. There are also paintings of flowers on the sound-board of the spinet, as was usually the case with these instruments.—S. G. B. (Peru).

Our Plates

Le Compliment, ou La Matinée du Jour de l'An, is of remarkable interest, not only on account of its merits as one of Debucourt's popular prints, but also for the types of costume portrayed in it. The plate was *Dédiée aux Peres de famille*. It bears the date 1787, and we learn from the publication line that it was issued "a Paris chez l'auteur cour du Louvre la 5eme porte a gauche en entrant par la colonade au 1er." The two "Pastorales" are typical examples of a class of subject in which the French excelled. The publication lines read "A Paris chez Demarteau Graveur, Cloître St. Benoit," with the addition of "No. 605" and "No. 606" respectively.

The *Portrait of Admiral de Suffren*, which appears on the cover this month, was more fully dealt with in the second article on the pictures in Mr. George Leon's collection, which appeared in these pages last November. We may briefly observe that the portrait is by A. Roslin, and represents the French naval hero who fought some drawn engagements with our fleet off the Indian coast.

The deservedly popular *Pandora*, by Harry Bates, A.R.A., forms an interesting addition to the series of statuary subjects which we have reproduced from time to time. The original, which is in the Tate Gallery, was purchased under the terms of the Chantrey Bequest in 1891. The decorative treatment of the figure shows discrimination, and the whole conception is marked by considerable refinement. Mr. Bates had been a student at the Royal Academy schools, where he won the gold medal in 1883. He died in 1899.

Stamps

A SUCCESSFUL result was recorded on May 15th by the National Philatelic War Fund, when the third auction sale was held on behalf of the Red Cross funds. Messrs. Walter Bull, E. G. Harmer, D. Glendining, and J. H. Telfer occupied the rostrum in turn. As the hammer fell on the last lot a note of the result was handed up, and Mr. Harmer's announcement that £870 had been recorded as the aggregate of the sales met with cordial applause. The results of the three sales are as follows:—First day, £1,603; second day, £1,268; third day, £870; total, £3,741.

The cover of the catalogue, handsomely designed with a steel-plate engraving of the three Royal rulers, was designed by Messrs. Perkins, Bacon & Co. It is a singular coincidence that the *Post Office Directory* of 1840 gives the address of this firm, who printed the first postage stamp issued, as 69, Fleet Street. This is now occupied by Messrs. Harmer, Rooke & Co., who hold their stamp auctions at this address twice every week.

THE outstanding feature of the sale of the collection of the late Mr. Thomas J. Barratt, of Bell Moor, Hampstead Heath, held by Messrs. Christie on May 11th, was the prices realised by Landseer's *Monarch of the Glen* and David Cox's *Vale of Clwyd*. These were the two most important works in a collection which, though generally well chosen, was of a rather miscellaneous character, and included examples which were not thoroughly typical of their artists. *The Monarch of the Glen*, 64½ in. by 66½ in., is undoubtedly the best known of all Landseer's pictures. It was the first of three pictures ordered by the Commissioners of Fine Arts in 1848, and intended to decorate compartments of the Peers' Refreshment Room in the Houses of Parliament. The price to be paid for the work was to be 300 guineas. In 1851, however, the House of Commons declined to pass a vote of credit for this amount, and it was thrown back on the artist's hands. This was not altogether a misfortune for Landseer, as he sold the canvas to Lord Londesborough for 800 guineas, and the copyright to Messrs. Henry Graves and Co. for 500 guineas. It was engraved by Tom Landseer in 1852, and at least three other important plates have been made from it. In the sale of Lord Londesborough's collection in 1884 it brought £6,510, and in Lord Cheylesmore's in 1892, £7,245—the highest price ever paid for a work by Landseer. In the last-named year pictures by Landseer may be said to have attained their greatest popularity, and since then there has been a general heavy decline in their values. Under these circumstances, and considering that the picture was sold in war-times, it was anticipated that the price realised would show a very considerable drop, and it was rather a matter of surprise that it was run up to £5,250 before the hammer fell. This result would seem to show that a really fine work by the artist will always command a good price, though indifferent examples may be purchased cheaply. A second important work by Landseer was *The Twins*, 69 in. by 61 in., painted for Robert Stephenson. The celebrated engineer, having been offered a present of plate by the London and North Western Railway Company, elected to have a picture by Landseer. Sir Edwin remarked it was the first time that he had heard of a man choosing a picture instead of plate, and added, "He shall have a good one." The picture now made £640 10s., which, though less than it would have realised twenty years ago, is probably an advance on the price received by the artist.

David Cox was worse off than Landseer in this respect. His large oil-painting, *The Vale of Clwyd*, 35 in. by 55½ in., painted in 1849, is said to have brought him in £100—the largest price he ever received for a picture. At the sale of the Murrietta collection in 1892 it made £4,725—a record for Cox's work at the time. This was now augmented by another 100 guineas, the picture bringing £4,830. Another work by David Cox, *On the Way to the Hayfield*, 1852, 17½ in. by 23 in., brought £441; and a *River Scene*, 10¼ in. by 14¾ in., painted in the same year, £162 15s.

Mr. Barratt did not possess any important works by Constable, but had several interesting small examples. Of these, *Hampstead Heath*, 12½ in. by 19½ in., brought £525; *The Water Mill*, 12½ in. by 16½ in., £220 10s.; *Sir Richard Steele's Cottage, Hampstead*, 7⅞ in. by 10¾ in., £131 5s.; *The Vale of Dedham*, 18½ in. by 14½ in., £105, the same price being also realised by *Hadleigh Castle*, 19½ in. by 27 in., and *A Summerland*, 18 in. by 27 in.

Another interesting feature of the Barratt collection was a number of works by George Morland, practically all of which belonged to his early period, when he was painting under the influence of J. R. Smith and his brother-in-law, William Ward. Of these the pair of *Louisa*, oval, 15⅜ in. by 13 in., engraved by Gaugain, realised £567; *Belinda*, 9½ in. by 11¾ in., engraved by Burrows, £147; *Caroline of Lichfield*, oval, 10½ in. by 8¾ in., £194; *The Farewell, or Black-Eyed Susan*, oval, 9¼ in. by 11½ in., £168; *Constancy*, 11½ in. by 9¾ in., said to be a portrait of Mrs. William Ward, and engraved by her husband, £168; *The Pledge of Love*, oval, 10½ in. by 8½ in., also engraved by William Ward, £204 15s.; and *A Farmyard, with donkeys, pigs, and peasants*, 27½ in. by 35 in., £538. A single specimen of Sir Thomas Lawrence, a sketch for *Head of Miss Farren*, 19¼ in. by 14 in., made £336. There were a number of

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PASTORAL SUBJECT

representative works of the Norwich school, of which the following fetched the best prices:—By J. Stark, *Rabbiting in Windsor Forest*, 1845, 27½ in. by 35 in., £567; *A Common near Cromer*, 16½ in. by 24½ in., £220 10s.; *The Hay Harvest*, 17½ in. by 23½ in., £220 10s.; and *A Way through the Wood*, on panel, 16 in. by 12 in., £231; George Vincent, *Crossing the Brook*, 48½ in. by 49 in., £483; *On the Yare*, 27¾ in. by 35½ in., £231; *A Landscape with Cattle*, 25¼ in. by 30½ in., £199 10s.; *A River Scene near Norwich*, 1829, 21½ in. by 30 in., £157 10s.; and *A View near Coltishall, Norfolk*, 1827, on panel, 15 in. by 21¼ in., £136 10s. Other oil pictures included the following:—N. Diaz, *Diana and her Nymphs*, on panel, 8¾ in. by 5 in., £96 12s.; T. Faed, R.A., *The Silken Gown*, 12½ in. by 16½ in., £141 15s.; Sir J. Gilbert, R.A., *The Field of the Cloth of Gold*, 61 in. by 99 in., £504; Birket Foster, *Ischia, Bay of Naples*, 29½ in. by 42½ in., £178 10s.; J. Holland, *A Side Canal, Venice*, 13¾ in. by 10½ in., £136 10s.; *The Piazza of St. Mark's, Venice*, circular, 10½ in. in diam., £189; and the companion work, *A View on the Grand Canal*, £162 15s. (the two last works brought respectively £420 and £357 when sold with the Murrietta collection in 1892); J. F. Lewis, R.A., *The Prayer of Faith*, 35½ in. by 28 in., £483; J. Linnell, sen., 1865, *The Barley Harvest*, on panel, 19 in. by 23¾ in., £357, against £1,207 when sold with the Parker collection, 1890; H. Moore, R.A., 1891, *Light Showers in the Channel*, 25¾ in. by 39½ in., £168; W. Muller, *A Welsh Stream*, 1843, 18½ in. by 26½ in., £273; and *The Young Anglers*, 22¼ in. by 16¼ in., £315; P. Nasmyth, 1827, *A Woody Landscape*, on panel, 17¼ in. by 23½ in., £756; and J. Weiser, 1888, *Check, a Game of Chess*, on panel, 15½ in. by 23 in., £99 15s. Among the drawings were:—P. de Wint, *A View of Lincoln from the Brayford*, 26¼ in. by 29 in., £861; J. Constable, R.A., *An Avenue of Trees*, 19½ in. by 13¾ in., £199 10s.; W. Hunt, *Pine-apple, Melon, and Grapes*, 10½ in. by 20¼ in., £60 18s.; C. Robertson, 1887, *The Carpet Bazaar, Cairo*, 30½ in. by 53½ in., £131 5s.; A. Thorburn, 1891, *Grouse*, 27½ in. by 45 in., £110 5s.; and *Pheasants*, 27½ in. by 48 in., £89 5s.

Among the statuary the most interesting piece was the once celebrated *Tinted Venus*, by John Gibson, R.A., the first modern work upon which the experiment of colour was tried. After a spirited competition this was knocked down for £630.

A collection of pictures formed by the late Robert Murdoch was dispersed by Messrs. J. and R. Edmiston at Glasgow on May 4th. The highest price given was 85 guineas for the *Waterfall on the Aray*, by Alexander Fraser, R.S.A.

The sale at the King Street rooms on May 5th was mainly composed of paintings by modern artists. J. MacWhirter's *Sunny Sicily Coast, near Palermo*, 23½ in. by 35½ in., fell for £71 8s.; whilst £68 5s. and £57 15s. were respectively realised for two scenes from *Le Bourgeois Gentilhomme*, by W. P. Frith, 1860, each 17¾ in. by 22¾ in. From the brush of the clever sporting painter, the late Thomas Blinks, "*Where's he gone?*" 29½ in. by 39½ in., 1891, realised £54 12s.; *Going to Market*, by W. Shayer, sen., 39½ in. by 33¼ in., brought £68 5s.; a drawing, *A Cottage at Farncombe, Surrey*, by Birket Foster, 4¾ in. by 7 in., £50 8s.; and *The Parting of the Ways*, 32½ in. by 47½ in., by W. Dendy Sadler, £136 10s.

Some interesting pictures appeared at Christie's on May 19th. Murillo's *Holy Family with St. John* aroused a keen competition, the hammer falling upon a bid of £6,510. This work, which measured 46½ in. by 43½ in., was catalogued as being the "property of a lady." It was exhibited by Admiral Eliab Harvey at the British Institution in 1819, and came from the collection of Richard Foster, of Clewer Manor, 1895, when it brought £4,200. References to the work will be found in Waagen's *Supplement* and Curtis's *Velasquez and Murillo*. The property of the Rt. Hon. Lady Ardilaun, Rubens's *Adoration of the Magi*, 99 in. by 82½ in., realised £819. It made £1,500 at the dispersal of the Blenheim Palace collection in 1886, and is mentioned in Waagen's *Art Treasures* and Smith's *Catalogue Raisonné*. A panel by Jerom Bosch, *Charity*, 14 in. by 10¾ in., fell for £546, whilst *The Adoration of the Magi*, by Cornelius van Coninxloo, on panel, 50½ in. by 38 in., brought £357. Both these pictures came from the collection of Charles Adeane, Esq. Amongst the works belonging to Major Sir Arthur J. Campbell Orde, a *Portrait of Jane Emma, daughter of Sir John Orde, Bart.*, by Hoppner, 29¾ in. by 24¾ in., realised £714; *Portrait of Sir John Orde, Bart., Commander-in-Chief of the Squadron off Cadiz*, by Romney, 29¾ in. by 24¾ in., £231; and *Portrait of Sir John Powlett Orde, Bart.*, son of Sir John, painted when the former was a boy, by Hoppner, 29¾ in. by 24¾ in., £136 10s. *St. Francis receiving the Stigmata*, by A. Altdorfer, on panel, 66½ in. by 49 in., the property of the late John Patricchio, sold for £110 5s.; and *Portrait of Mrs. Patrick George Craufurd*, by Raeburn, 29¼ in. by 24¼ in., exhibited at the Scottish National Exhibition, 1911, the property of J. G. Ure, Esq., £462. Amongst a number of miscellaneous lots, the following were the more important:—*An Extensive Landscape*, by J. van Goyen, signed and dated 1650, on panel, 22½ in. by 35 in., £399; *A War Council*, by C. Troost, signed and dated 1743, 34 in. by 46 in., £283 10s.; *A River Scene*, by J. van Goyen, signed and dated 1620, on panel, 10½ in. by 13 in., and *Flowers in a Terra-cotta Vase, Fruit in a Basket, and a Bird's Nest on a Slab*, by J. van Os, on panel, 34½ in. by 27 in., from the collection of the Hon. and Rev. C. G. Perceval, 1859, £110 5s.; *Portrait of John Balfour, of Trenabie*, by Raeburn, 29 in. by 24½ in., £199 10s.; two oval drawings of young men, by J. Downman, both signed and dated 1785, the one 7¼ in. by 6 in., and the other 7½ in. by 5¾ in., £99 15s. and £94 10s. respectively; *Head of a Lady*, by Van der Helst, on panel, 19 in. by 14¼ in., £89 5s.; *A Stream, with Bathers, etc.*, by Watteau, 18¼ in. by 25 in., £105; *Interior of a Guard-Room*, by Jan Duck, on panel, 16 in. by 24¼ in., from the collection of Mdme. de Falbe, 1900, £126; *Daphne fleeing from Apollo*, by Boucher, 47½ in. by 39½ in., £157 10s.; *The*

Island of Certoza, Venice, by F. Guardi, 6½ in. by 9¼ in., £178 10s.; *The Island of San Giorgio, Venice*, by the same, 6½ in. by 9¼ in., £210; *Portrait of Sir Edward Hales, 5th Bart.*, by P. Mercier, signed and dated 1744, 80 in. by 51 in., £273; and *The Family of Bertrand de Molleville, Marquis de Molleville and Minister of Louis XVI.*, by A. Vestier, 49¾ in. by 61½ in., £315.

Messrs. Robert M'Tear & Co. dispersed the collection of the late John Kennedy at Glasgow on May 19th, when *Sunrise, Dysart*, by Sam Bough, sold for 260 gns. The same artist's *Dunkirk Harbour* realised 210 gns., whilst 225 gns. was paid for *The Vale of Conway* and 185 gns. for *Pandy Mill, Wales*, both by Alexander Fraser. By T. Sidney Cooper, *The Fallen Oak Stops the Way* was knocked down for 110 gns.

Engravings and Etchings

At Messrs. Puttick & Simpson's rooms, on April 14th, an impression in colours of *The Sportsman's Return*, by W. Ward, after G. Morland, secured £73 10s., and *The Thatcher*, by and after the same, in colours, £52 10s. A proof before the title of *Lady Hamilton as "Nature,"* by H. Meyer, after G. Romney, inscribed "From the original picture in the possession of T. L. Parker, Esq.," with the artist's and engraver's names in open letters, brought £26 5s. This impression had been creased, cut to plate-mark, minutely cut into on left side, and ¾ in. off the bottom of the title.

A varied collection appeared at Messrs. Sotheby's on May 11th and 12th. On the second day of sale £82 was secured for Whistler's *Doorway in Venice*, which was shown at the first exhibition of his Venetian etchings at the Fine Art Society's Galleries. It was formerly the property of the late Archibald Anderson, to whom also belonged the impression from the third state of Méryon's *La Rue des Toiles, à Bourges* (W. 35), which fell for £13. Some specimens by Anders Zorn were in evidence. Signed impressions of his *Two Girls Bathing* and *Summer* attained £16 each, whilst one of *Frightened*, also signed, made £14 10s.

The late Mrs. Julia Frankau's collection came under the hammer at Messrs. Christie's on May 15th. *Mdlle. Parisot*, by C. Turner, after I. J. Masquerier, in colours, realised £42; whilst *The Moralist*, by W. Nutter, after J. R. Smith, also in colours, fetched a similar sum. *The French Fireside*, by P. W. Tomkins, after C. Ansell, in colours, was knocked down for £33 12s.; the pair, in colours, *Lydia* and *Lucretia*, by W. Dickinson, after Peters, the same amount; *Love in her eye sits Playing*, by J. R. Smith, after the same, £27; and the pair in colours, *A Sacrifice to Cupid* and *The Triumph of Beauty and Love*, by Bartolozzi, after Cipriani, £28 7s. Amongst the engravings in colours after George Morland, a proof, with early publication line, of *The Return from Market*, by J. R. Smith, brought £35 14s.; *Children Nutting*, by E. Dayes, £29 8s.; *The Warrener*, by W. Ward, £27 6s.; and *The Farmer's Stable*, an open letter proof, by W. Ward, £26 5s. Nine plates in colours from Wheatley's *Cries of London*, comprising *Two Bunches a Penny, Primroses; Milk Below, Maids; Sweet China Oranges; Do you want any Matches; New Mackrel; Knives, Scissors and Razors to Grind; Fresh-gathered Peas; A New Love Song*, and *Turnips and Carrots*, fetched £199 10s. Another series of eleven plates in colours from the same set were also sold amongst the miscellaneous properties. It included the subjects already mentioned, with the addition of *Old Chairs to Mend* and *Hot Spiced Gingerbread*. The highest bid was one of £220 10s. Shortly before this the following lots were dealt with:—*The Countess of Harrington and Children*, and *Lady Smyth and Children*, by Bartolozzi, after Sir J. Reynolds, £131 5s. each; *Jane, Duchess of Gordon*, by W. Dickinson, after the same, £94 10s.; *The Itinerant Potters* and *The Woodman's Return*, by J. Whessell, after F. Wheatley, £68 5s. the pair; and *Night*, by Bartolozzi, after W. Hamilton, £25 4s. All these were printed in colours, as were the following prints after George Morland:—*The Hard Bargain*, by W. Ward, £136 10s.; *The Sportsman's Return*, by the same, and *Paying the Hostler*, by S. W. Reynolds, £131 5s. each; *Innocence Alarmed, or The Flash in the Pan*, by R. Smith, jun., £94 10s.; *Giles, the Farmer's Boy*, by W. Ward, £89 5s.; *The Weary Sportsman* and *Shepherds Reposing*, a pair by W. Bond, £60 18s.; *The Farmer's Stable*, by W. Ward, £50 8s.; and *The Last Litter*, by the same, £33 12s.

May 22nd saw the appearance of the late E. F. J. Duprez's collection at the King Street galleries. The highest bid of the day was one of £130 given for Whistler's etching, *Palaces, Brussels* (W. 252). From the hand of the same artist, *High Street, Brussels* (W. 254), brought £65 2s., and *Quiet Canal* (W. 184), £50. Some lithographs by Whistler were also sold, and of these *St. Giles-in-the-Fields* (W. 129) fetched £35 14s., and *The Toilet* (Way. 6), £28 7s. Etchings by Muirhead Bone were to the fore: *The Shot Tower* (D. 160) realised £61 19s.; *Building* (D. 163), £52 10s.; *Somerset House* (D. 185), £50 8s.; *Liberty Clock*, £46 4s.; *Demolition of St. James's Hall: The Interior* (D. 196), £42; Ditto, *The Exterior* (D. 207), and *Fisher's Creek, King's Lynn* (D. 155), £35 14s. each; *Culross Roofs*, £37 16s.; *Ballantrae Road—the Third Study* (D. 211), £31 10s.; and *A Road in the Marche* and *Stirling Castle, No. 2*, £30 9s. each. Of the etchings by Anders Zorn, *E. Renan* (D. 72) secured £81 18s.; *Mona*, £53 11s.; *Au Piano*, £48 6s.; *Madame Granberg* (D. 171), £38 17s.; and *Betty Nansen* and *The Mother* (D. 150), £32 11s. respectively. By James McBey, *Sunrise at Tarragona* made £17 6s. 6d.; *The Matador*, £16 16s.; *The Towy at Carmarthen*, £15 15s.; *San Martin Bridge, Toledo*, and *The Skylark*, £14 14s. each; *Omval*, £13 13s.; *On the Amstel*, £13 2s. 6d.; and *Old Castile, Zaandijk*, and *Richborough Castle*, £12 12s. each.

Furniture

Messrs. Capes, Dunn & Co., of Manchester, disposed of the contents of Hopwood Hall, an old Lancashire building which dates from the early part of the 17th century. The top price, £510, was secured for an Elizabethan bedstead, carved with demi and grotesque figures, etc., the foot

end with parqueterie panels, and with carved balusters. A Jacobean table, 9 ft. 6 in. long by 3 ft. wide, with groove frieze, baluster legs carved with foliage, and plain stretcher rails, realised £290; whilst a massive 17th-century cupboard, 5 ft. 6 in. wide by 8 ft. 2 in. high, with two panelled doors, carved columns and frieze, and heavy canopy top supported by pilasters with figures playing musical instruments, and other features, fetched £160. A box settle, 4 ft. 6 in. long, inscribed "3rd Carolus—Edward Wilson and Dorothie Ys Wyfe, *née* Kirkby—2nd Rex DG," "And my House will serve ye Lord," and date 1663, was knocked down for £88; a like amount was bid for a curious old brass lantern clock, with initials T. A., and date 1694. A Jacobean semi-circular table, 3 ft. 8 in. wide, fitted with one drawer, carved frieze, on four turned supports and massive angular-shaped plinth, brought £82. A cheval fire-screen, 4 ft. 2 in. high by 2 ft. wide, with an old English needlework panel in oak frame carved with caryatids, etc., brought £83; the companion screen, £76; a court cupboard, 5 ft. 4 in. wide by 5 ft. 10 in. high, with two folding doors having linen-fold panels, pilasters carved with demi-figures, etc., dated 1640, £69; a court cupboard, 5 ft. 3 in. wide by 5 ft. 6 in. high, with five folding doors, carved panels, etc., initial W., and date 1707, £52; a Stuart arm-chair, with cane panel back and crown top, £52; and a set of five Jacobean single chairs with tall backs, the panels carved with berries and foliage, arch-shaped tops, and front rails, £50. Amongst other lots, a Jacobean dresser, 7 ft. long, fitted with two cupboards and five drawers, with heavy bevel and moulded panel front, was sold for £82; whilst ten lots, respectively consisting of two 17th-century Lancashire chairs, with carved panel backs and arched tops, went at the rate of £19 each.

At Messrs. Puttick & Simpson's on April 7th, an old English blue lacquer cabinet, 36½ in. wide, on gilt-wood stand, carved with amorini and acanthus scrolls, on cabriole legs, 38 in. wide, fell for £78.

A clock of Louis XV. design, the movement inscribed "Caffieri, à Paris," in ormolu case, showing calendar and phases of the moon, chased with foliage and busts emblematic of the Seasons, surmounted by a celestial sphere, 6 ft. 3 in. high, realised £84 at Messrs. Christie, Manson & Woods' on May 2nd. The same firm dispersed the collection of the late Col. H. C. Norris on May 4th, when an old English lacquer cabinet, dating from the early part of the 18th century, sold for £945. It formerly belonged to the Rev. D. Everard, who succeeded the Rev. Edmund Nelson (father of the admiral) as rector of Burnham Thorpe. Mrs. Everard had been a Miss Norris. The cabinet, which is believed to have been the property of the Nelson family, measured 7 ft. 2 in. high by 3 ft. 4 in. wide, and was enclosed by looking-glass doors, the inside drawers and shelves being supported by columns with silver Corinthian capitals. The centre part was formed as a secretaire with four drawers below. A Chippendale mahogany side-table, the supports carved with caryatid figures of eagles, and with a lion's mask in the centre, surmounted by a marble slab, 48 in. wide, brought £315; a Georgian mahogany side-table, on cabriole legs carved with masks, surmounted by a marble slab, 44 in. wide, £273; and a Chippendale mahogany oblong side-table, carved with lattice-work, rosettes, and ribbands, 40 in. wide, £39 18s. From the collection of Mrs. Haweis, of Florence, a Charles II. oak arm-chair, carved with scroll foliage and rosettes, with turned legs, stretchers, and arm supports, fetched £63; and a James II. walnut-wood arm-chair, carved with foliage, rosettes, and strapwork, on turned legs and X-shaped stretcher, £58 17s. Amongst the miscellaneous properties, a Chinese twelve-leaf lacquer screen, carved with landscapes, figures, etc., and painted in colours, 9 ft. high, realised £105.

A number of important pieces were offered at the King Street galleries on May 18th. The highest price paid for a piece of furniture was £1,344 for the late Countess Dowager of Normanton's Louis XVI. marqueterie commode, 50 in. wide, which had the centre inlaid with a landscape, musical trophies at the sides, etc. From the same source, a Louis XV. small writing-table, veneered with tulip-wood and king-wood, and mounted in ormolu, 37½ in. wide, attained the amount of £609. Mr. Charles Adeane's Italian walnut-wood cassone, carved with a shield of arms, Mercury, Apollo, and other figures in high relief on a gold ground, 71 in. wide, 16th century, secured £756. Later in the day, a Louis XIV. Boulle coffer, 67 in. high by 34 in. wide, realised £882: a suite of Louis XV. furniture, consisting of a settee, 8 ft. wide, and 6 fauteuils, with gilt frames, covered in Aubusson tapestry, £483; a Louis XV. marqueterie commode, 32 in. wide, stamped "P. Roussel ME.," from Lady Waterford's collection, 1890, £409 10s.; a Louis XVI. oval marqueterie table, 19½ in. wide, £367 10s.; a Louis XV. oblong table with sliding top, 25 in. wide, £294; a Louis XV. small marqueterie table, with a slide and three drawers, 11¾ in. wide, £231; a Louis XV. marqueterie commode, 58 in. wide, stamped "J. Dautriche ME.," £220 10s.; and many other lots of a like nature with which we have not the space to deal.

A further collection of furniture formed by Ralph E. Lambton, Esq., was dealt with by the same firm on May 23rd and 24th. The top price was £714 paid for twelve Queen Anne walnut-wood chairs, the backs designed as pierced interlaced scrolls, on cabriole legs, carved with foliage and ribbands. Earlier in the course of the sale, a suite of Hepplewhite mahogany furniture, consisting of a pair of settees, 6 ft. wide, and eight arm-chairs, with reeded borders slightly covered with foliage, were bought for £220 10s.; and five Chippendale mahogany chairs, the backs pierced and carved with knots of ribband, tassels, and scroll foliage, on straight legs with stretchers, £199 10s.

[NOTE.—*Reports of sales of Porcelain, Silver, and Objets d'Art are held over until next month owing to the pressure on our space.*]

IN the mediæval church even more than that of today the ritual was concentred in the celebration of the Eucharist, the supreme sacrament. Thus the altar or table on which mass was celebrated became an object of supreme importance, and the church building was especially designed so that all its lines should converge towards the chief altar, while the chancel—as the shrine in which the altar was placed—became an object of especial adornment, and was beautified to a greater degree than any other portion of the edifice. Mr. Bond, in his valuable book on *The Chancel of English Churches*, may be said to deal with the altar and its accessories, for practically all the contents of the chancel were grouped about and subservient to the altar. "Behind was the reredos; in front, at the penitential season, the Lenten veil; and, in later days, the altar rails. To the right was a single or double piscina for the use of the celebrant and his assistants. To the left was set up the Easter sepulchre, to which the Host was transferred from the altar to be watched till Easter morn; and in churches in Scotland and on the Continent a sacrament house, where was reserved the viaticum." In treating, in a small octavo volume, upon the history and development of all these important features of the church, as exemplified in English architecture, Mr. Bond has essayed a task of exceptional difficulty, for the literature on the subject is immense, and much essential information has to be gleaned from sources practically inaccessible to the ordinary student. He has succeeded to a wonderful degree; his work leaves little to be desired as a complete and concise exposition of its theme, informed by much first-hand knowledge and original research, while the numerous illustrations add much to its practical value. In tracing the early developments of church architecture the author is, perhaps, inclined to lay too much stress on the theory that the basilicas of the ancient churches "were but glorified versions of the chambers of the catacombs," in which Christians used to worship during the days of Roman persecutions, and that the sarcophagus form of the altar is reminiscent of the tombs contained in these underground burial-places, which, in some instances, were actually used as communion tables. Modern research tends to show that the catacombs occupied a much less important place in early Christian worship than was formerly supposed, and it is

"The Chancel of English Churches," by FrancisBond,M.A. (Humphrey Milford, Oxford University Press 7s. 6d. net)

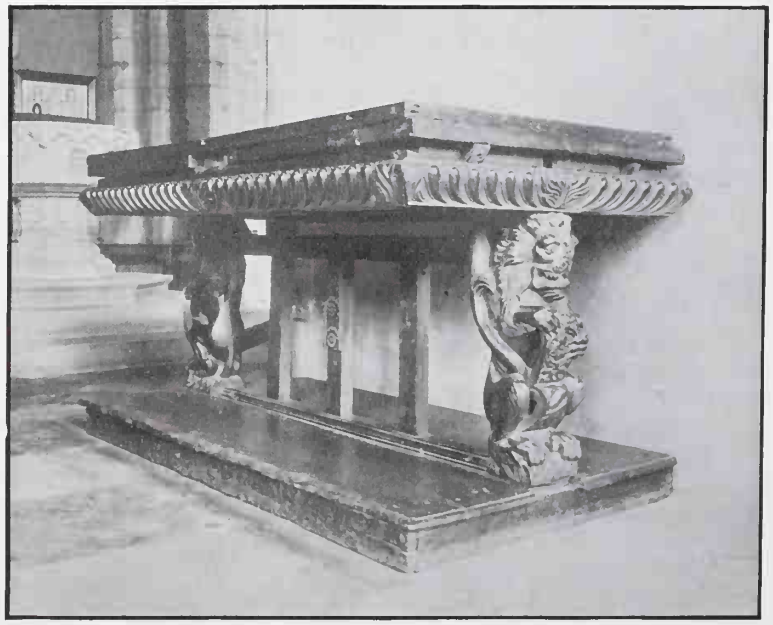


TABLE IN LUTTERWORTH CHURCH
FROM "THE CHANCEL OF ENGLISH CHURCHES" (MILFORD)

now asserted by some authorities that they were only used for memorial services and death-meals, the crypts being too small for the celebration of regular services. This theory is, of course, open to doubt, but what appears certain is that, except during the worst persecutions, the Christians were able to hold their services above-ground, and that there were various Roman models from which the basilica type of church could be derived. The transition from the wooden communion tables of the earlier Christians to the stone altars of mediæval times appears to have been a natural and gradual development rather than a conscious return to the traditions inspired by the use of the tombs in the catacombs for the celebration of the Eucharist. As Mr. Bond truly points out, the transformation was by no means universal. In the Eastern Church wooden altars are still retained, while in England there were still many in use at the time of the Reformation. The author's account and descriptions of the various types of English altars and communion tables is admirably written, and is a lucid, exhaustive, and interesting summary of a most complicated subject. He shows a wise discretion in refusing to accept local traditions as to the dates of various pieces when they are clearly not in accordance with the style of the work, and thus in referring to the beautiful so-called "Wycliffe" table in Lutterworth church, he rightly puts its period as "seventeenth century." Mr. Bond is equally thorough in the other portions of his book, and it may be well recommended as a most valuable addition to the standard literature on English ecclesiastical architecture.

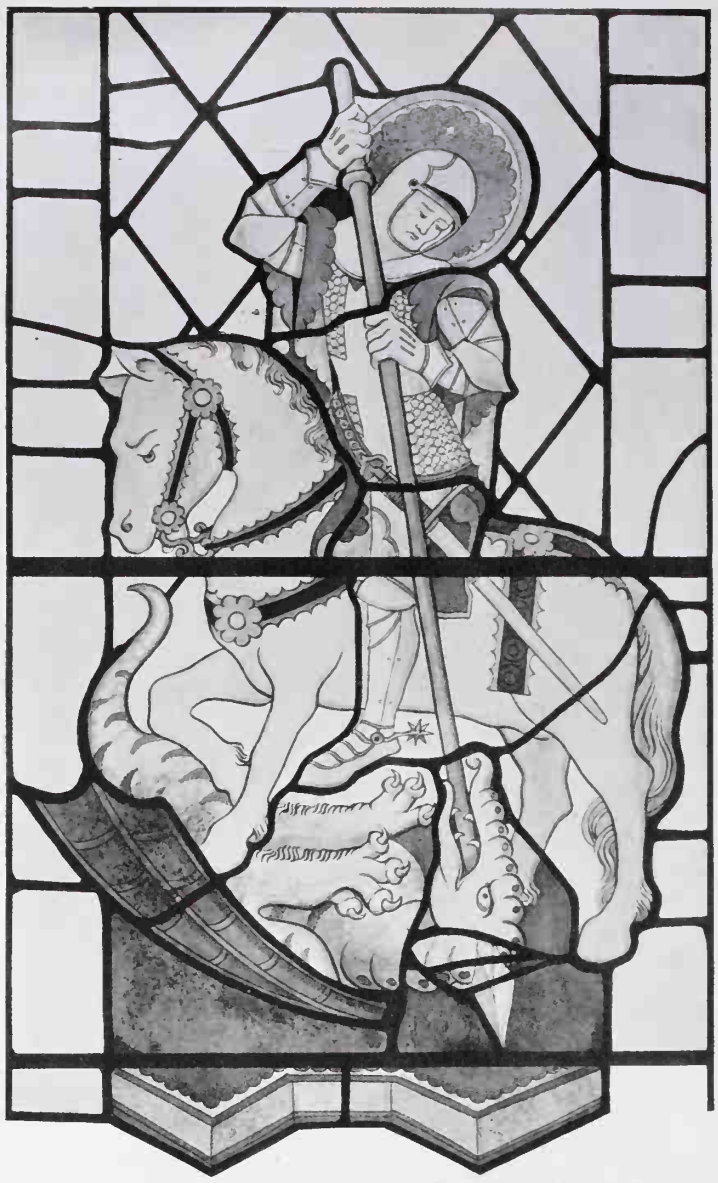
"Saints and their Emblems" By Maurice and Wilfred Drake (T. Werner Laurie £2 2s. net)

THE emblems of saints occupy such a permanent place in all forms of religious art that a knowledge of them is highly important to collectors and students of old paintings, sculpture, wood-carving, and stained glass, as well as to the modern ecclesiastical craftsman. The handsomely mounted and illustrated volume on the theme by Messrs. Maurice and Wilfred Drake—well known as the authors of a standard work on English glass painting—should therefore receive a warm welcome, the more especially as previous literature directly bearing on the subject is somewhat meagre. Authors like the Rev. Alban Butler and the Rev. S. Baring Gould, in their well-known works on the lives of the saints, have somewhat neglected the question of their emblems, and though there are several little handbooks, excellent in their way, only Dr. Husenbeth's *Emblems of the Saints* can be said to have treated the theme with any degree of thoroughness. His work was arranged in the form of a dictionary, and as it is impossible to devise any more handy arrangement, Messrs. Maurice and Wilfred Drake have naturally followed on the same lines. They have, however, carried their researches much further, increasing his list of fifteen hundred names to nearly five thousand. The saints' names are given in alphabetical sequence, with particulars of their feast-days, the dates of their deaths, descriptions of their emblems, and where renderings of them are to be found and references to books where their individual lives may be more exhaustively studied. This is followed by a cross-index, also alphabetical, of emblems, and is supplemented by a list of the patrons of arts, trades, professions, and various classes of people and things, and of the saints invoked for various diseases. The list of saints is singularly full, embracing not only the many who are comparatively well known, but also a very large proportion of the far greater number whose reputation is merely local and whose names and attributes are not to be found in any general reference work. With them is included lists of other Bible characters and supernatural beings, who, though not coming strictly within the category of saints, are frequently represented in sacred art. Of these the record of the "Sibyls with their Emblems" is full and accurate; the same may be said of the list of the "Nine Choirs of Angels," though the arrangement is a little awkward, following neither alphabetical nor hierarchal sequence. According to the former, "Archangels" should not have been placed before "Angels," while the general order followed in hierarchal arrangement is "Seraphim, Cherubim, Dominations, Virtues, Powers, Principalities, Archangels and Angels." The appendice of "Patrons of Arts, Trades and Professions" could easily have been considerably augmented, as such well-known names as St. Luke, the patron of painters, and St. Cecilia, the patron of musicians, do not appear. Though not strictly coming within the category of symbols, the costumes in which individual saints are represented might with advantage have received greater attention from the authors. A useful series of illustrations are given, showing different ecclesiastical vestments, and the latter are generally alluded to in the text, in instances where they are represented; but scarcely any mention is made of the garbs of the different monastic orders to which a large number of the saints belonged, and which often give an important clue to their identification. The omissions which have been pointed out, however, do not seriously detract from the great value of the book as a whole. It is a monument of painstaking and well-applied labour, forming a record of the utmost utility to all students and workers in the great field of religious art. The authors may be congratulated on having added an important volume to that comparatively small group of works which may be regarded as indispensable in their respective spheres. It will undoubtedly form the standard dictionary of saints and their emblems. Well mounted, clearly printed on good paper, and illustrated with a number of excellent plates in colour and half-tone, it should be a most desirable addition to any art or general reference library.

"Art Prices Current," 1913–14. Edited by G. Ingram Smith. ("Fine Art Trade Journal." £2 2s. net)

THOUGH some months after date—a delay for which the abnormal conditions caused by the war offer adequate excuse—vol. vii. of *Art Prices Current* appears to be fully as large as usual, and presents all its normal features. The sale record is carried up only to the end of

the summer season, 1914, so that the effect of the war upon current prices is not shown. As in other recent issues, a complete list is given of all pictures and prints sold at Messrs. Christie's, Sotheby's, and Puttick's, with the prices realised. The record is copied from the catalogues, so that the misdescriptions which appear—more especially among the lists of prints, which are not unfrequently attributed to the wrong artists or engravers—must be credited to the auctioneers rather than to the compilers of the work. These errors unfortunately mitigate against the utility of the work, and must serve to puzzle the reader who is not learned in print-lore. Thus he will find Cousins's plates of *Master Lambton* and *Miss Peel* indexed as being engraved after Reynolds as well as Lawrence, the latter's portrait of himself attributed to the engraver, while Cousins's *Duchess of Rutland*, after G. Sanders, appears under three headings, the first being correct, and the others respectively describing it as being by Cousins and Atkinson after Grant and Sanders, and by Cousins and J. Lucas after Sanders. One might multiply such examples, which, however, are not individually of great importance, for they generally refer to items of little value. One cannot help feeling, however, that the chronicle of a number of these lots is of little practical value, and that the work would gain in simplicity and handiness from their omission. A description such as "Classical Subjects, after A. Kauffman, circles in colours," can convey little information to the reader, because there are some dozens of plates answering to this description, and "The Seasons, a set of four," is even less explicit. Mr. Ingram Smith, however, appears to have edited the present volume in respect to such items far more rigorously than former issues, so that one may anticipate a still further improvement in the future. The record as it stands is of great practical value to everyone interested in pictures and prints, more especially to those who have such practical knowledge of the sale-room as to realise that catalogue entries are not necessarily correct, and who are able to allow for and possibly correct wrong descriptions when considering the amounts realised by the items to which they refer.



ST. GEORGE FROM "SAINTS AND THEIR EMBLEMS"

"Catalogue of Samplers, Victoria and Albert Museum" (His Majesty's Stationery Office 6d. net)

SAMPLERS, like many other useful things, have been practically banished from the curriculum of modern schools. In some of the country districts they were still made by scholars during the early "seventies" of the last century, and it is not impossible that the practice may still survive here and there; but these late specimens possess little artistic interest, and one must turn to the examples produced before the beginning of the nineteenth century for fine and beautiful work. The earliest samplers were confined to records "probably worked by adults, of patterns both in embroidery and lace." Subsequently the name was transferred to "an exercise in needlework done by children often of tender age to show the degree of skill they had attained and to teach them the letters of the alphabet, the numerals, texts from the Bible, moral maxims, poetry, geography, etc." The second edition

of the *Catalogue of Samplers at the Victoria and Albert Museum* enumerates sixty-nine specimens, the great majority of which were made in England, where sampler-working has been practised far more extensively than on the Continent. Though samplers were in existence early in the sixteenth century, as is proved by the references to them in the current literature of the time, hardly any of these have survived, and the oldest in the museum collection belong to the first half of the seventeenth century. One of these is dated 1643, which we believe is as early as any dated example recorded, though there are two or three undated samplers in the museum which are older. Among these is "the small panel of late sixteenth or early seventeenth century date recently presented by Mr. F. Leverton Harris, M.P., which is worked with the emblems of the Passion, a brief supplication, and the name of the embroideress, *Anne Inglebye*." This, as is pointed out in the catalogue, perhaps, "should not strictly be called a sampler"; but another specimen of loosely woven linen, embroidered with silver-gilt and silver thread and coloured silk in geometrical and floral patterns, is probably almost as old. A late seventeenth-century example, of "unbleached linen, embroidered with white linen thread and further decorated with cut and drawn work filled with needlepoint stitches," contains a representation of the majority of the letters of the alphabet (from A to U) wrought into a design of singular beauty. There are a number of other highly interesting examples in the museum collection, fifteen of which are illustrated in the catalogue. The introduction and notes to the present edition of the latter are full and authoritative, and do great credit to Mr. G. P. Trendell, who has been mainly responsible for its production.

"A Catalogue of Algerian Embroideries" (His Majesty's Stationery Office 4d. net)

A SECOND catalogue issued by the authorities of the Victoria and Albert Museum deals with the Algerian embroideries contained in that institution. Thanks to the generosity of Mr. T. B. Clarke-Thornhill, who in July, 1915, presented to the museum a number of exceptionally fine specimens, the collection, though not yet fully representative, is of considerable importance. Algeria is inhabited by a mixed race, or rather by races which have never commingled in a homogeneous nationality. Oldest of all are the Kabyles, or Berbers; subsequent immigrants were the Moriscos, who fled from Spain after the downfall of the Arab kingdoms in that country, and these were reinforced by Turkish subjects, who dominated the country "for a period of more than three centuries." These men were by no means all of Turkish blood; thus the two Barbarossas—the earliest sea-roving kings of Algiers—were born of Christian Albanian parents, and Occhiali, or Ali Basha, their successor after an interval of a few years, was a renegade Spaniard. But they introduced Turkish customs and traditions, and so Algerian embroidery, or rather so much of it as was produced in the coastal districts, closely resembles Turkish work. The embroidery of the Berbers, which so far is unrepresented in the museum, is of a much cruder kind, "based on purely geometrical motives." The differences between Algerian and Turkish embroidery are less in general design than in detail. In the Algerian work "there is less indication of the naturalistic rendering of floral forms, and the colour-scheme is less striking, softer shades being used, and subdued effects being aimed at." The patterns, which generally are closely arranged over a larger portion of the work, are based on floral motives, and worked in silk sometimes relieved with metal threads on linen, or more occasionally on cotton. Mauve is the predominant colour, though sometimes red or a deep blue is substituted. Subsidiary colours, which are generally bright in tone, are sparingly employed. "They are pale blue, green, yellow, white, pink, and red. The museum contains some fine eighteenth and nineteenth century work, the examples taking the form of curtains, towel-scarves, and headkerchiefs," objects on which the Algerian embroiderers have lavished their greatest skill. The catalogue describing them is well illustrated, amply annotated, and contains an interesting and well-informed introduction to the subject.

"The Annual Magazine Subject Index," edited by Frederick Winthorp Faxon, A.B. (Harv.) (Boston Book Company)

THE share of England in the *Annual Magazine Subject Index* for 1915 is, perhaps, smaller than usual, for some of the magazines on this side of the Atlantic have succumbed to the adverse conditions caused by the war. Nevertheless, the more important contents of 26 British periodicals appear recorded in the volume, as well as those of about 130 American and 8 Canadian. In the actual index the British magazines occupy a more important position, for many of the American periodicals recorded either appear at longer intervals or are much smaller in size than those hailing from this side of the Atlantic. As is usual, the volume has been carefully and thoroughly compiled, and forms a most useful work of reference to those anxious to keep themselves in touch with current thought in the English-speaking world on any particular themes. The classification of subjects is very extended, and the handiness of the volume would be probably improved if it was curtailed and simplified. Thus while the titles of articles on "Pictures in Royal Collections," the "Edmund Davis Collection," and "Two well-known private Picture Collections" appear under the heading of "Art Collections," that on the "Leon Collection of Paintings" has to be searched for under the classification of "Paintings," while other articles appear under the heading of "Pictures."

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THE war has naturally caused the foreign element in the International Society of Sculptors, Painters and Gravers to be less well represented than usual, and most of the interesting works at the Society's Spring Exhibition, held at the Grosvenor Gallery, were contributed by English exhibitors. As at most current displays, portraiture was the most interesting feature, a distinction, perhaps, originating in the fact that the painting of a likeness demands a more strict adherence to imitative truth than other forms of pictorial art. This was exemplified by some of Mr. William Strang's work. His portrait of *Cynthia King Farlow* was a much nearer approach to nature than he usually gives. If somewhat hard and a little harsh in colour, it commanded respect by its powerful and truthful rendering of flesh-tones and textures and the feeling of vitality which he had imparted to the figure of the young girl. His *Listener*, which hung near by, looked artificial in comparison. It seems a pity that the artist who, when he chooses, can realise flesh-tones with perfect truth to nature, should in this and other pictures give to the faces of his figures a conventional pink-and-white complexion which more suggests the painted features of a wooden doll than living flesh and blood. A clever portrait of *The Honble. Mrs. Cecil Baring* was the most important of Mr. A. McEvoy's contributions. Well posed, and carried out in a fascinating scheme of light and dulcet colour, the figure of the lady was undeniably attractive. Mr. W. Nicholson was more austere in his treatment of *Symons Jeune, Esq.*, a finely characterised portrait, in which the sitter was depicted in a blue uniform laced with gold standing up against a yellow background. The arrangement had something of the severity of a silhouette, the outlines of the figure and of the chairs in the background being rigorously insisted upon, and deftly used to form a well-balanced composition. Mr. Charles Shannon's *Lady with a Fur Coat* was

The International Society

"THE MAID WITH THE DELICATE AIR"
BY MISS NELLIE M. HEPBURN-EDMUNDS AT THE GRAFTON GALLERIES

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NDORA

HARRY BATES

the Tate Gallery

[*Photo Mansell*

one of the most successful of his recent works, and Mr. John Lavery's *The Lady Ursula Grosvenor* was a most attractive representation of young girlhood, the gold hair and fresh complexion of the sitter being effectively set off by her blue hat and sash and white muslin dress. Though the colour contrasts were rather obvious, Mr. Lavery had imparted a freshness to his paint and a quality to his colour which imparted to his picture a feeling like that of spring sunshine, wholly bright and pleasing. Other portraits that deserve mention included Mr. Gerald F. Kelly's *Lady Evelyn Farquhar* and his *Maleta*, a Spaniard in the gorgeous trappings of a bull-fight. Neither of these works, however, appeared painted with the same conviction as the same artist's *Blue and White*, an effect of marble in bright sunlight, a little hard, but undeniably brilliant. The same colours predominated in Mr. Lavery's *Moonlight in Morocco*, a view of an Eastern town seen from a roof-top. But in this the brilliance of the colours was softened by the greys of night, while a warmer note was provided by the introduction of the lights on the roof-gardens. Mr. Oliver Hall, in *The Haunt of the Curlew*, gave one of his characteristic landscapes, spacious, observed with real feeling for nature, but set down in drab and monotonous colour. Two important works merited the distinction of being quite unconventional in their themes. The first, Mr. Glyn Philpot's *Under the Sea*, showed a glimpse of the bed of the ocean, on which was a gleaming white marble statue embedded amidst luxurious seaweeds and marine growths. The colour of the work was well conceived, the transparent green of the sea-water forming a perfect setting to the white of the marble. But the work failed to carry conviction; the scene had too much the appearance of an aquarium stocked with attractive aquatic plants, and the introduction of the statue added to the artificiality of the work, for one felt that, had it been under the water for any length of time, its gleaming surface would be crusted over with growths. The second original theme was found in Mr. W. Nicholson's *The Hundred Jugs*, a work which fully exemplified its title. The *raison d'être* for the assemblage of such a mass of crockery ware was hardly suggested, for the interior in which they were shown appeared to be neither a shop nor a china warehouse, while the jugs were oddments of all sizes, shapes, and descriptions. That the picture was marked by some superb still-life painting was not to be gainsaid, but the whole effect was not pictorial; the conception appeared to have grown rather than been planned, and lacked centralised interest, the figure of a black cat licking up the milk from an overturned jug only adding another incident to an already overcrowded composition. The *Shrine* of Mr. James Pryde belonged to that colossal style of architecture with which he has already familiarised his admirers. The effect was impressive, and though the coloration was almost in monochrome, it was by no means unpleasing. Mr. Walter Sickert's *La Gaité Montparnasse* at first sight appeared to be an essay in futurism, and it was only after closer examination that it resolved itself into a view of a portion of the auditorium of a theatre, awkwardly seen, but perfectly coherent and drawn with absolute correctness. Its interest chiefly lay in its solution of a difficult problem of perspective. Mrs. Laura Knight's *Fair* suffered somewhat from her penchant for bright tones. The figures in the foreground, clad in gaily coloured garments, were individually interesting, but there was no dominant note to give the group cohesion, with the result that the picture appeared spotty and scattered. *The White House, Lamorna*, by Mr. S. J. Lamorna Birch, was chiefly noteworthy for the brilliant painting of the reflections of a blue summer sky on moving water, while some landscapes by Mr. Leonard Richmond showed a fine sense for colour and poetical feeling.

The Exhibition of the Royal Society of Miniature Painters

THE coming-of-age of the Royal Society of Miniature Painters induces some reflections on the present condition of miniature painting in England. It is not a great period of the art. The achievements of the present century will hardly bear comparison with those of any of its predecessors. Miniature painting originated with the illuminators of the Middle Ages, who attained remarkable proficiency in decorative work, and after them came the portrait painters. In the sixteenth century were Holbein and Nicholas Hilliard; in the seventeenth century the Olivers, Cooper, and Hoskins; in the eighteenth century Cosway, Engleheart, and a host of others who continued through the early years of the nineteenth century. This period, which opened so well, saw the decline and practical suspension of miniature art. Men like Ross, Hayter, and Chalon accentuated the meretricious prettiness of some of their predecessors without equalling them in refinement and grace, and the art dwindled into nothingness before the advance of photography. In the last quarter of the century there were symptoms of a revival, and presently the establishment of the Royal Society of Miniature Painters provided a rallying centre. It was a plucky venture, for the members had not only to educate the public to appreciate modern miniature work, but to re-establish what was practically a lost tradition, for the ideals established by the great painters in the art had been largely superseded by that of the coloured photograph. That the Society had attained a fair measure of success was shown in its twenty-first exhibition. The display, owing to the war, could not be said to be an improvement on some of its recent predecessors, but it was thoroughly healthy in its tendencies. Miss Nellie Hepburn-Edmunds, in her seven contributions, displayed her usual finished style, carrying her work forward to a fulness of expression which practically leaves nothing unsaid. Such work does not wholly coincide with modern ideas, which prefer that more should be left to the imagination; but it must be remembered that miniature art is distinct from other forms of painting, being intended to be viewed closely, and to attain a jewel-like effect. Miss Hepburn-Edmunds's work, despite its high finish, is freely touched in. Among the most pleasing of her examples was *The Maid with the delicate air*, a fancy picture of a girl in a lavender dress holding

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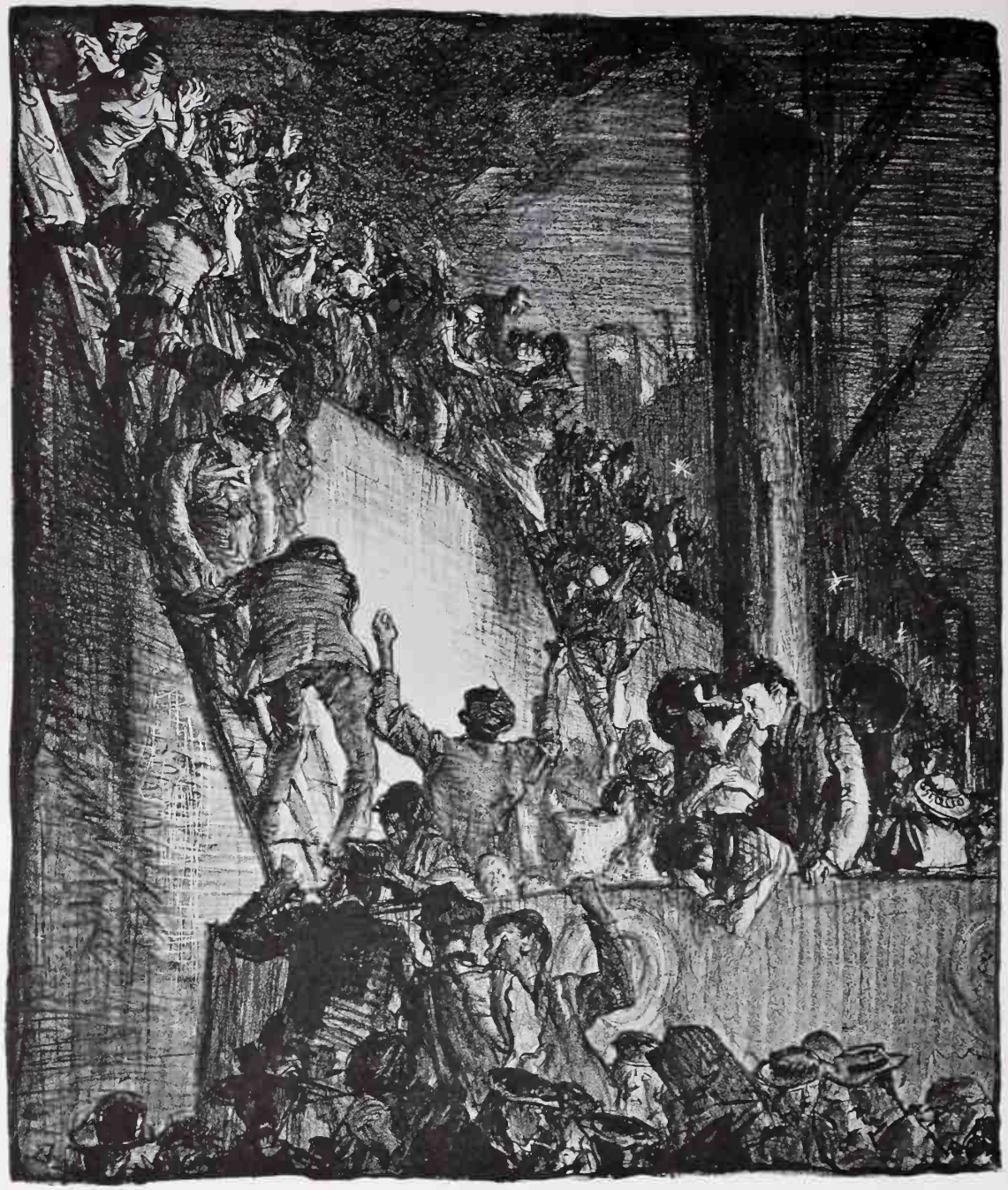


ANTWERP: THE LAST BOAT ORIGINAL LITHOGRAPH BY FRANK BRANGWYN, A.R.A.

a black scarf, which was marked by a charm of personality and good colour. Another fancy head, *Barbara*, was by Mrs. Eleanor Palmer; in this the auburn hair and fresh complexion of the subject were well set off by her black dress.

In a portrait of *Joseph Viccars*, son of Benjamin Walker, Mrs. Kate Winifred Walker had well caught the feeling of happy boyhood. A well-modelled and characterised portrait of *Dorothea Rhys* was by Miss E. M. Hinchley, and a clever head of *A Belgian*—a girl—by Miss Eva Noar, was touched in broadly and effectively. Miss Bess Norriss was strongly represented, though one or two of her examples have been seen before. As is usual with her work, it was set down with great freedom and spontaneity, and, though marked by a feeling of sketchiness, was fully adequate. Among her best examples was a pretty and delicately modelled portrait of *Miss Gladys Gellion*, and a strong study entitled *Modella Ted Iski*.

The president, Mr. Alyn Williams, was represented by

a pleasing and highly-wrought portrait of *H. R. H. Princess Marie José of Belgium*, and a Gainsborough-like fancy head entitled *Gladys*. Other good work was contributed by Miss Inez Buchanan, Miss Florence White, and Miss Chris Adams.

Etchings by Anders Zorn

THE exhibition of etchings by Anders Zorn at the galleries of Messrs. P. and D. Colnaghi and Obach (144-6, New Bond Street) formed an interesting sequel to one held by the same firm in 1912. That was almost wholly confined to plates published before 1907, while the present display included no work anterior to 1905; so that with the exception of a few works common to both exhibitions, they illustrated different periods of M. Zorn's art. This does not infer so much as it would in the case of some other modern etchers, for M. Zorn has scarcely varied in his methods or his choice of subjects, though he has perhaps gained greater suavity of handling and a more assured mastery of his materials. His latest work, included in the exhibition, a self portrait, published in the present year, is a triumph of sentient craftsmanship. Apparently set down with careless ease, it yet fully conveys everything that the artist desires to say, and does it with superb economy of effort. The etcher has varied the thickness of his line but little; the face, indeed, where one would have thought that fine line was most essential, might have been set down with a "J" pen rather than a needle, and yet these broad strokes perfectly render the modelling of the features and the textures of the flesh. It is a fine piece of characterisation, as intimate a revelation of personality as a portrait by Rembrandt, and told with the same consummate mastery of the etching point. None of the other recent portraits attain quite the same level as this. The etching of *Mona (the Artist's Mother)* of 1911 is perhaps equally well characterised, but it is not so spontaneous, and for other work which shows M. Zorn at his highest level one must turn to his renderings of the nude. Here he is unique. Many artists have set down the undraped figure with equal truth of form, but no etcher has been so successful in investing his figures in atmosphere and sunlight. One of M. Zorn's most charming plates is *The Swan* (1915), a dainty fancy, in which a Swedish maiden is shown disrobing for a dip in the sea, her draperies, held up on either side of her, assuming the form of a swan's wings. *Dalaro* (1914), *Seward Skerries* (1913), and *Shallow*, of the same year, are other bathing scenes redolent of the open air, and instilled with a feeling of sunlight and breeze.

"Antwerp: The Last Boat," original lithograph by Frank Brangwyn, A.R.A. Edition of twenty-five signed proofs. (Sold on behalf of the Belgian Red Cross Funds by The Avenue Press, 55, Drury Lane, W.C. £5 5s.)

LITHOGRAPHIC posters not occasionally attain such high artistic excellence that they are frequently intercepted on the way to the hoardings by connoisseurs of lithography to add to their collections. A case in point is the series of war lithographs drawn by Mr. Frank Brangwyn, and originally issued as posters making appeal for funds in connection with war work and to stimulate recruiting. These were specially designed on the invitation of the authorities responsible for these various activities. One would not say that they were too good for the purpose, but as in their decorative balance, vigour of design, and powerful technique they ranked among the finest lithographs of modern times, they were naturally eagerly sought after, and the societies interested benefited to a considerable extent by their sale. The latest addition to the series is the one entitled *Antwerp: The Last Boat*, drawn direct on the stone by Mr. Brangwyn, for sale on behalf of the Belgian Red Cross funds. The work is a dramatic rendering of one of the most pitiful of the pitiful scenes of the war. Characterised by the strong chiaroscuro and richness of tone which the artist almost invariably attains with the lithographic crayon, it conveys a vivid idea of the scene on the Antwerp quays when the last boat was leaving. At the same time there is a restraint in its treatment, a finely balanced arrangement of lights and darks and lineal composition which makes it beautiful as a work of art altogether apart from the subject. The edition of proofs is limited to twenty-five signed by the artist, of which the first one has already been secured by that well-known collector, Sir Charles C. Wakefield, the Lord Mayor.

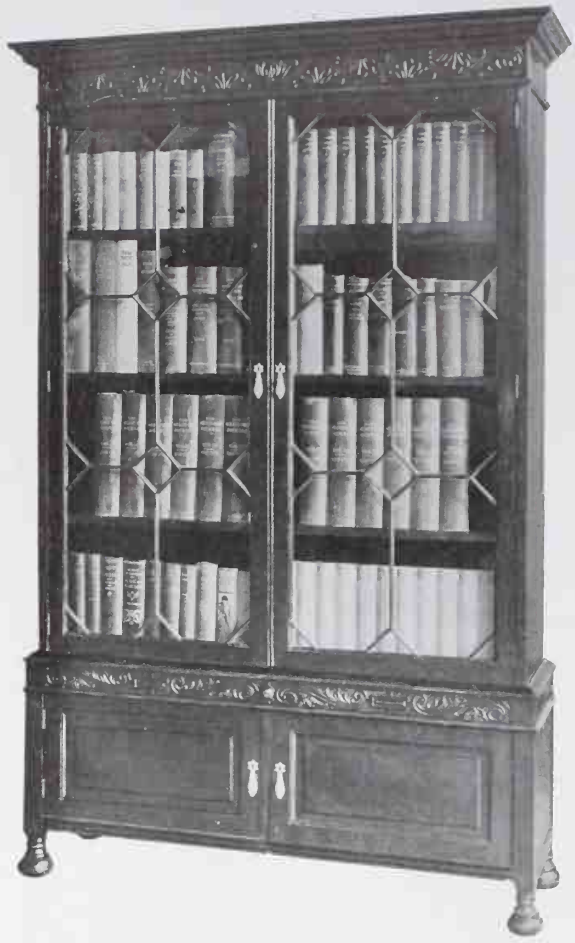
Summer Sales

ANTIQUES are among the last things which one would think it necessary to dispose of by means of summer sales, as their value, unlike that of ordinary stock, which goes out of fashion, has a tendency to increase rather than diminish. Nevertheless, in these matters precedent is followed rather than strictly mercenary principles, and a firm which has modern as well as antique departments feels bound equally to include all classes of wares in its sale lists. This circumstance is of benefit to collectors, as it enables them to pick up many desirable pieces at very moderate prices, and it is well worth while to visit any high-class establishment during sale-time on the chance of securing a good bargain. Among the firms with antique departments who are holding their annual summer sales during July are Messrs. John Barker of Kensington and Messrs. Whiteley of Westbourne Grove, both of whom have well-selected stocks of antique furniture and other objects belonging to good periods, specimens from which are illustrated in our columns.

Jacobite Glasses

IN our last number we omitted to state under the illustrations of Jacobite glass in CURRENT ART NOTES that they were reproduced by permission of Messrs. Law, Foulsham and Cole (7, South Molton Street), being characteristic specimens chosen from a singularly full and interesting collection on view at their galleries. Like most portable English antiquities, Jacobite glasses are being largely collected in America, and good examples are becoming increasingly rare on this side of the Atlantic. The commoner specimens are those decorated with Jacobite

emblems, without the addition of mottoes treasonable to the Hanoverian dynasty. By purists these are hardly admitted within the category of Jacobite glasses proper, and one surmises that the ruling seventeenth and eighteenth-century authorities winked at their use because it was difficult to legally connect them with the adherence of their owners to the Stuart cause. One of the favourites of these emblems was the rose, and as rose glasses were fashionable at the time, their use by no means proclaimed their owner an adherent to the Stuart cause. What differentiated Jacobite rose glasses from ordinary ones was that the Jacobite rose was always represented with six petals—one, it is said, for every Stuart monarch who reigned in England. The rose appeared on, perhaps, the majority of the glasses in the collection of Messrs. Law, Foulsham and Cole, but it was generally accompanied by more pronounced tokens of Jacobite sympathies. Thus on one at least appeared the motto "Redeat" (let him return), a somewhat rare inscription, whilst others more frankly Jacobite still were engraved with portraits of the Pretenders. A fine specimen of these was a Jacobite glass decanter bearing the portrait of the Young Pretender in a circle with floral emblems on each side, and surmounted by the motto "Audentior Ibo." Another specimen, decorated in a similar manner, was a fine glass goblet, 9¾ inches high; and there were numerous others illustrating the majority of Jacobite devices. These glasses are among the most interesting specimens of English glass-ware extant, for, apart from their beauty, each is in a sense an actual piece of history.



REPRODUCTION OF JACOBEAN OAK BOOKCASE AT MESSRS. WILLIAM WHITELEY'S, LTD. QUEEN'S ROAD, BAYSWATER

Exhibition of Works by Women Artists

In the preface to the catalogue of the exhibition of works by women artists held at Messrs. Waring & Gillow's (180, Oxford Street, W.), Mr. G. K. Chesterton writes: "Upon no section of our society have the distractions and denials involved by war fallen so heavily as on women. On no section of these so heavily as on the women who earn their bread by the arts; and on no section of these more heavily than on the sort of artists whose work is to be found in this exhibition." This is a true and eloquent plea for an exhibition, the object of which was "to create a fund to assist women artists who are sufferers by the war," and it is highly satisfactory to know that the exhibition proved highly successful. As has already been stated, the galleries were placed at the disposal of the exhibition committee by Messrs. Waring & Gillow, so that the entire proceeds went for the benefit of the artists. Her Majesty the Queen, who by her patronage has done so much to support art during the war, visited the exhibition the first day and made numerous purchases, and a number of prominent society leaders gave "at homes" in the galleries during its continuance. Many of the more important pictures shown had already been seen in London, including Mrs. Swynnerton's *The Southing of the Sun; The Bouquet*, by Miss Ethel Wright; Miss Flora Lion's *Bathers;* and *The Daughters of the Sun*, by Mrs. Laura Knight. The latter was also represented by a number of clever pencil drawings illustrating *La Mort du Cygne*. Miss Constance Rea showed nice colour and tone in *Summer-time*. Miss Ruth Hollingsworth's *Iceland Poppies* and *Small Still-life* were painted with feeling and sincerity, and the *Love in a Mist*, by Miss L. Blatherwick, was distinguished by refinement in handling and tender, harmonious colour. Another *Flower-piece*, by Miss Birkenruth, was a distinct novelty, being wrought with pieces of coloured silk so arranged as to form not merely a conventional representation of flowers such as one often sees in appliqué or patchwork, but a realistic picture, in which the colour and form of the original blossoms were as accurately reproduced as if they were painted. The effect was distinctly pleasing, and though it may be questioned whether it is worth while to produce in this laborious way a picture which could be more fluently and far more easily painted in the orthodox way, yet the work was highly interesting as illustrating the great artistic possibilities of patchwork. Among the sculpture a clever lead figure of *The Watersprite*,

by Miss A. C. Acheson, showed broad and effective treatment, and Mrs. Mary Pownall's bronze group of *A Kiss* was graceful and well composed. Miss Sylva Gosse's lithograph of *Mr. Edward Gosse* was finely and firmly drawn; Miss Anna Airy's *Arrival of Summer*—a pleasant fancy showing a little figure of Pan appearing on a modern lawn—was good both in conception and execution, while *A Lithograph*, by Miss Dorothy Fitzgerald, attained fine technical quality.

"Evening Light," limited to 100 impressions; "BarnardCastle," limited to 75 impressions Aquatints in colour (John F. E. Grundy, 485, Adam Street, W.C. £2 2s. each)

OF all forms of engraving utilised for colour-work, aquatint appears to offer most possibilities of development to the modern artist. Mezzotint and stipple were thoroughly exploited in the eighteenth and early nineteenth centuries. Etching draws too much of its attraction from the beauty of its line-work to altogether lend itself to colour; wood engraving is suitable only for broad effects; but aquatint, with its comparative lightness of tone, is not only peculiarly adapted for colour-printing, but was driven out by chromo-lithography before its merits had been fully recognised. Recently an effort has been made to revive coloured aquatint, and among the firstfruits of it are a series of landscapes by Mr. Joseph Kirkpatrick, which show a fine appreciation of the limitations and possibilities of the medium. An upright landscape, entitled *Evening Light*, shows a clump of fir trees, their stems and foliage partially illuminated by the setting sun, standing on a hill-slope, backed by a fine expanse of cloud-streaked sky. With the exception that the rendering of some of the objects in the foreground is a little heavy and opaque, the work is of exceptionally high quality. The sky especially attains fine quality, and is full of interest, the colour being dulcet and mellow, and the forms and gradations in tone of the cloud-masses observed with great truth to nature. The firs, which constitute the most important feature in the composition, are effectively grouped, their forms leading the eye upwards to the irradiated sky, and the accents of light and shadow distributed where they are most effective. A second plate, *Barnard Castle*, is a moonlight effect showing a castle on a tree-covered bank overlooking a river. In this the artist has striven less for colour contrast than tonal effect, in which blue and blue-green predominate, relieved by the white moon-lit walls of the castle and the white sail of a boat on the water below.

SHERATON MAHOGANY SECRETAIRE BOOKCASE
AT MESSRS. JOHN BARKER AND CO.'S, KENSINGTON, W.

The Red Cross Gift House

THE British Red Cross Society, since the sale at Messrs. Christie's, have received from numerous benefactors gifts, consisting of various objects, such as pictures, furniture, silver, jewellery, embroidery, etc., and with a view to disposing of these for the benefit of their funds for the sick and wounded they have opened a Red Cross Gift House at 48, Pall Mall, where all the gifts can be sent and offered for sale. The establishment of this house is to be welcomed as offering an opportunity to numerous would-be donors to give to a good cause articles which, though interesting and good of their kind, they may hardly have thought of sufficient importance to form separate lots at Christie's. It must not be thought, however, that only things of small value are contained in the collection at present on view. The interior presented the appearance of a well-filled West-end curio shop, and many of the items displayed are of much artistic interest. A capital feature is that every article given is valued by competent experts, and the selling price clearly marked. The establishment, which is entirely run by voluntary workers, will remain open until July 31st.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. *See Advertising Pages.*

Books.

Plagiarisms of Pickwick.—B145 (Manchester).—The plagiarisms and parodies to which the popularity of Dickens's *Pickwick Papers* gave birth were extensive. Many of them were closely copied from the original work. The most successful was probably G. W. M. Reynolds's *Pickwick Abroad*, illustrated by Alfred Crowquill, which was first published in 1839. The story entitled "Pickwick Married," which appeared in the *Original Account of the Teetotaller* in 1841, was from the pen of the same author. Amongst the better-known plagiarisms were *The Penny Pickwick; The Post-humorous Notes of the Pickwickian Club*, edited by Bos, 1837; *Pickwick in America*, edited by Bos, 1838; and *Pickwick in India*, 1840. The last-mentioned ceased publication prematurely, having completed no more than nine chapters. Original editions of these books in good condition are scarce and sought after by collectors of Dickensiana.

OLD PIPE STOPPERS

Engravings.

Engravings after George Morland.—B149 (Erith).—Morland prints are considerably esteemed by connoisseurs, and, in consequence, a number of worthless imitations of the original plates have been produced from time to time. They often deceive the novice, but are unmistakable to the expert eye. For this reason we cannot appraise values without seeing the prints themselves, as a mere description is often misleading. With regard to the other portion of your enquiry, the following details should be of assistance to you:—*Puss* was engraved in mezzotint by T. Hodgett, and published by H. Morland, April 11th, 1810; *Fishermen on Shore*, mezzotint, by W. Hilton, was published by J. R. Smith, Feb. 10th, 1806; and *Vocal Music*, stipple, by J. Baldrey, published by T. Palser, March 1st, 1813. **Bartolozzi.**—Bartolozzi's stipple engraving of *Jupiter and Juno*, after Cipriani, was published in 1784.

Metal Work.

The Martelli Mirror.—B147 (Hastings).—The mirror which is known under this name is now in the Victoria and Albert Museum. The back is of bronze worked in relief with a classical subject, and is sometimes said to have been executed by Donatello. The mirror takes its name from the family to which it once belonged. The face of the mirror is made of polished steel.

Pipe Stoppers.—B151 (Worksop).—Old pipe stoppers took many and varied forms. Those illustrated on this page represent historical characters. They are taken from the collection of Colonel Horace Gray, V.D., which was dealt with in an illustrated article in our issue for June, 1909. Pipe stoppers are considerably collected, and there is a quantity of modern reproductions turned out to meet the demand.

Miscellaneous.

Waterford Glass.—B190 (Montreal).—It is by no means easy to give a definite answer to your question as to how old Waterford glass may be distinguished. Nearly all old Irish glass is called by the name, but that factory was small in comparison with others in the Emerald Isle. As the authorities at the Dublin Museum admit, it is sometimes very difficult to say whether a particular piece of glass is Irish or English. "A good deal of the old cut glass now found in Ireland has a decided bluish tint which is commonly said to indicate that it was made in Waterford, though on what authority no one seems to know." (*Guide*, Nat. Mus., Dublin.) Collectors go by the patterns and cutting, which must be studied and compared, and by the tint and general appearance of the glass. Nothing less than experience coupled with actual handling of specimens will enable one to be confident. Probably you have noted the pieces of Irish glass and the Waterford candelabra which were reproduced in our issues for May and June of this year.

Bust in the Townley Collection.—B199 (Petrograd).—The bust of woman arising from a flower formed part of the collection made by Charles Townley, and is now in the British Museum. Townley had a very great affection for this beautiful piece of sculpture, which he had purchased in 1772 from the Laurenzano family at Naples. "In 1780, when a disgraceful riot (the Gordon riots) threatened the existence of the metropolis, . . . Mr. Townley participated in the general alarm. His house in Park Street having been marked by these destroyers, he, like others, withdrew in haste, apprehending their immediate attack. He had secured his cabinet of gems, and was taking, as he then feared, a last view of his marbles, when he seized the bust alluded to, and conveyed it to his carriage. The selection showed Mr. Townley's opinion of its excellence. He used jocosely to call it his wife."—*The Townley Gallery*, by Sir Henry Ellis, vol. i., page 9, London, 1846.

Painters and Paintings.

De Heem.—B164 (Bradford).—There was a family of artists named de Heem in Holland. The member of it whose works are best known was John David de Heem, who painted scenes of still-life with considerable success. He was born in 1600 at Utrecht, and died in 1674 at Antwerp. He had many followers and copyists.

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Edited by C. REGINALD GRUNDY
AUGUST, 1916 ONE SHILLING NET Vol. XLV. No. 180

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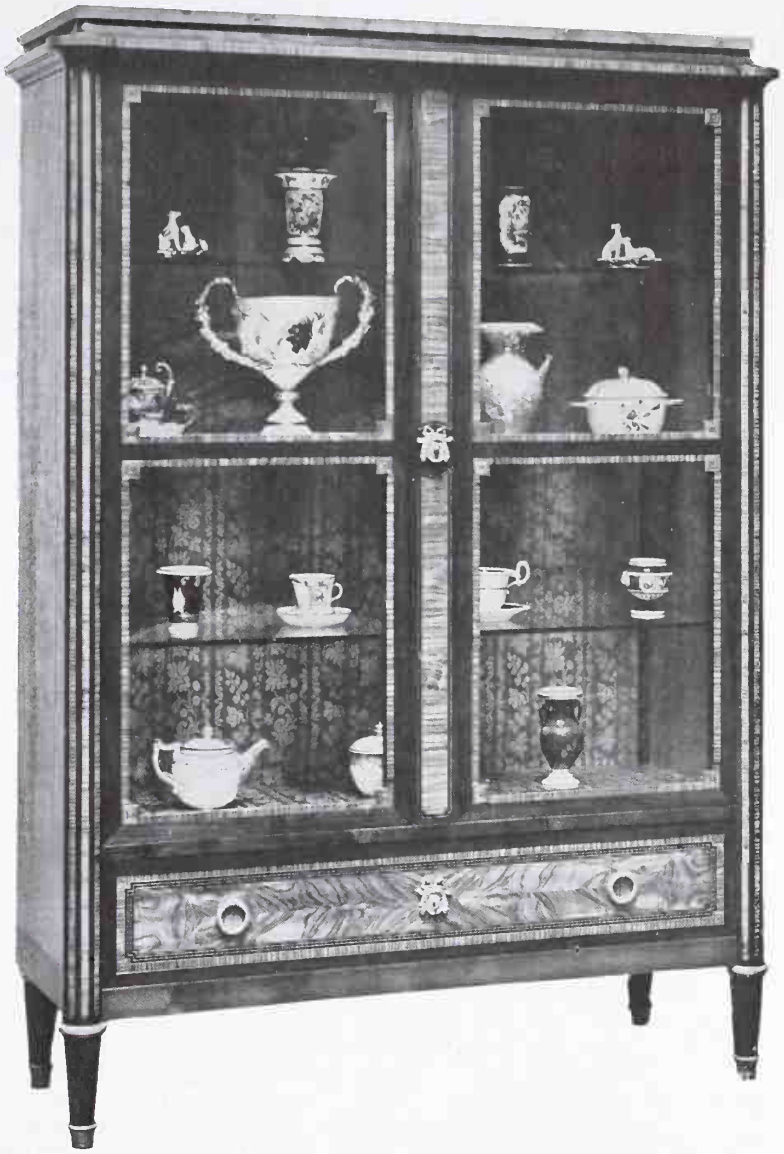

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SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Wanted.—Old Marqueterie Grandfather Clock; also small old **Bracket Clock.** [No. R7,174

Apostle Spoons. — Particulars wanted of any for sale with London Hall Mark of 1607. Write descriptions, stating maker's marks, Apostle, and price. [No. R7,175

Genuine Oak Court Sideboard.—Cash offers. [No. R7,176

For Sale.—Painting, signed David Cox, 1849. Offers. [No. R7,177

Wanted.—Bone, Ivory, Wood, or Silver Slabs, with the A B C on them. [No. R7,178

Rubens's "Chapeau de Paille," engraved S. W. Reynolds, £2; **"Madame Malibran,"** Decaines, engraved Turner, £1; **"The Sleeping Nymph,"** Opie, engraved Simon, £3. [No. R7,179

For Sale. — Landscape by Salvatore Rosa, from the Barker Collection, *A Shepherd and Sheep at a Stream*, about 6 ft. by 5 ft. Will accept best offer. [No. R7,180

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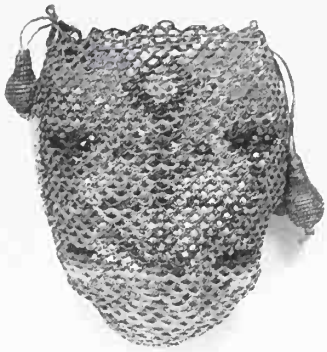

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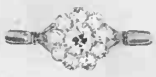

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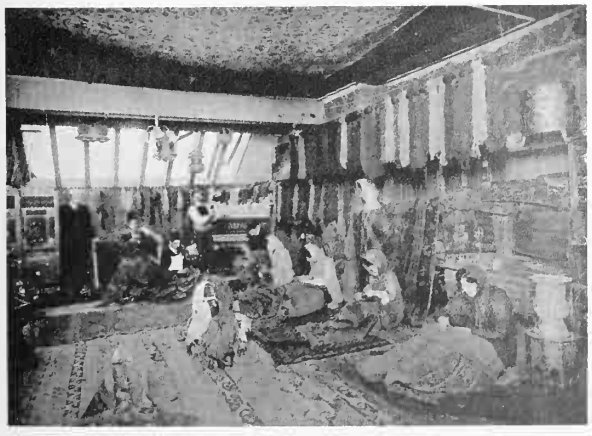

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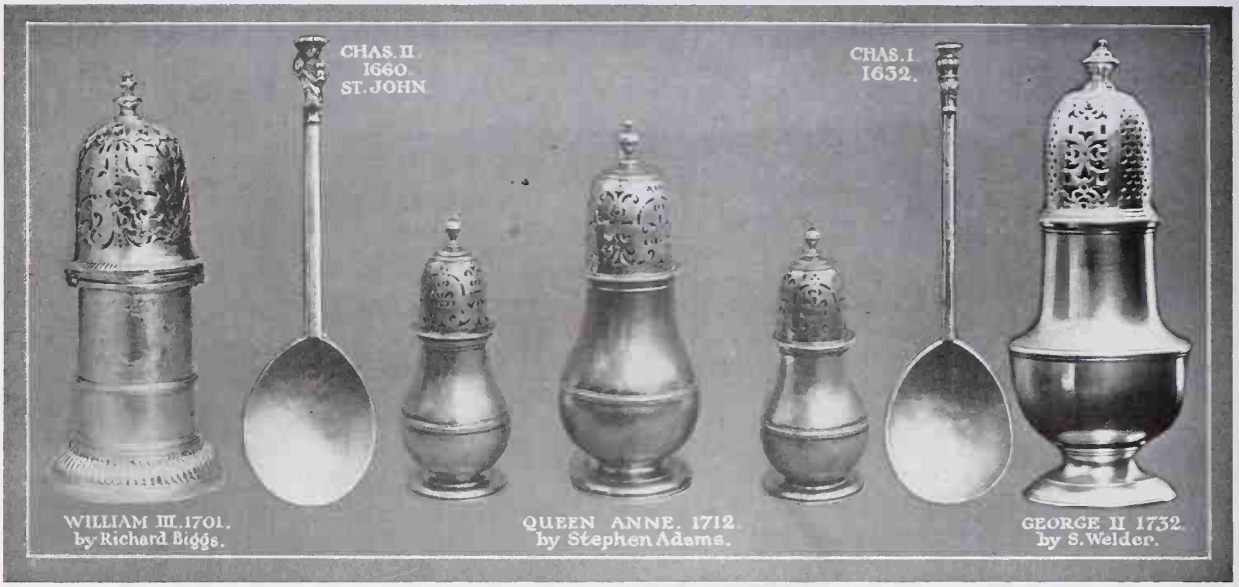

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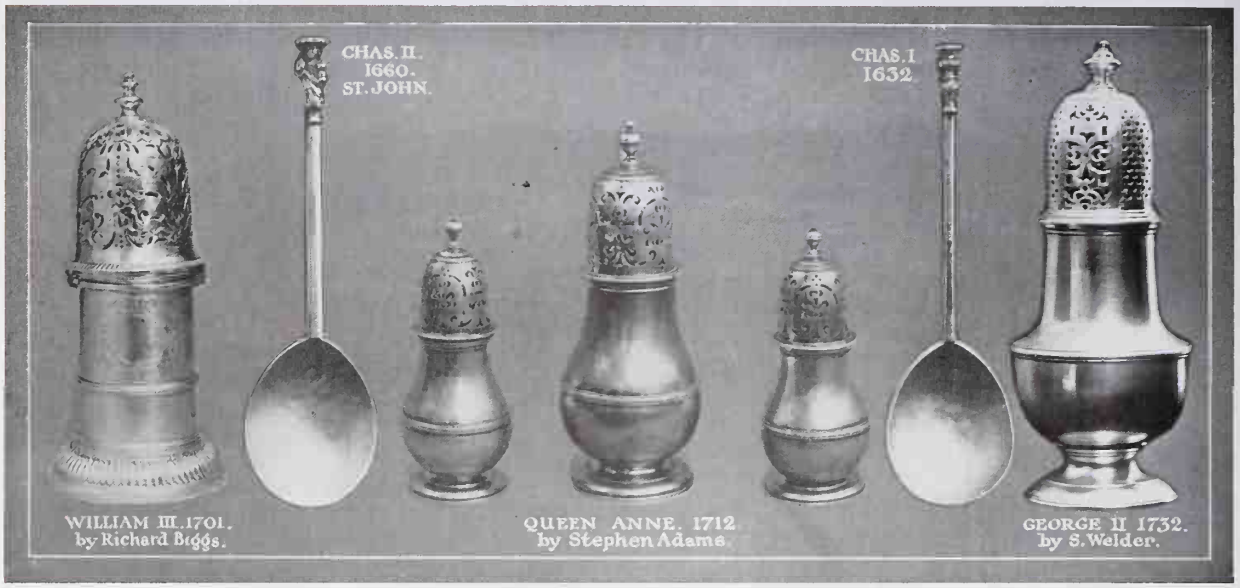

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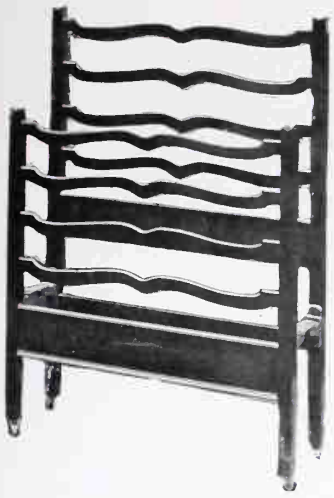

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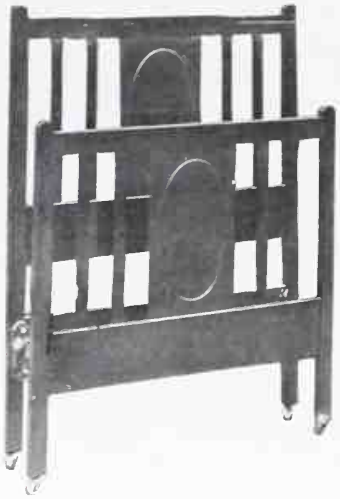

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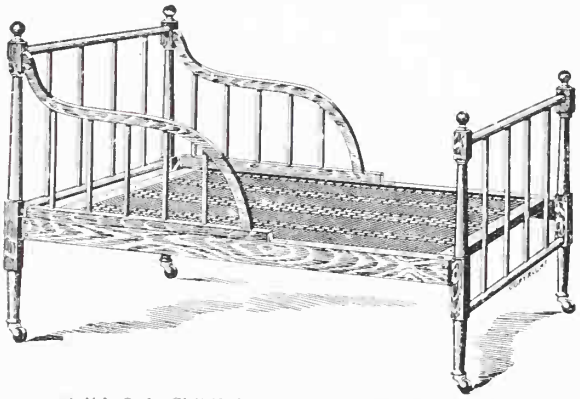

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The Life and Work of Jacques Laurent Agasse Part I.

By C. F. Hardy

I BELIEVE it is no exaggeration to say of Agasse, that as a painter of animals he has never been equalled in one qualification for his work—the combination of a thorough appreciation of animal nature with an extraordinary mastery and fidelity in the drawing of his subjects. That after he had worked in this country, and mostly in London, for nearly fifty years, his name had become almost unknown, and his pictures so rare as scarcely to be recognised in the sale-room, is due to what may be called the tragedy of his life. It is due to little more than an accident that it is now possible to say anything more of his career in England than can be gathered from the titles of some of his works extracted from the

MDLLE. LOUISE AGASSE CRAYON, 1798

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Royal Academy catalogues, and a significant but misleading sentence in Redgræve's *Dictionary of Artists of the English School*. When, about a dozen years ago, at the instance of my friend, M. Baud-Bovy, the director of the public fine art collection at Geneva, I set about my researches on the subject, I had the good fortune to make the acquaintance of one of the artist's most intimate friends, the late Mr. Lionel Booth, who, at the age of ninety-two, was so good as to put at my service his collection of Agasse's pictures and sketches, and a notebook containing the artist's own contemporary record of his work, nearly five hundred entries, from the year 1800 to his death, besides supplying me with characteristic details of the man and many invaluable clues for tracing his canvases and constructing his biography at large. The "dossier" thus compiled, together with some letters, few, but important, preserved by the artist's cousins, the Gosses of Geneva, enabled M. Baud-Bovy to complete his two volumes on Genevan painters with a deeply appreciative account of Agasse and his work.* These materials, supplemented by a few further researches, for which I have received many clues from Mr. Harry Arthurton, are the basis of the present sketch, so far as it extends

LOUIS ANDRÉ GOSSE — CRAYON, 1798

* In the second series of *Peintres Genevois, 1721–1849*, Geneva, 1904 (here quoted as *P. G.*)—a work crowned by the French Academy and now out of print. Agasse's notebook is now in the Musée d'Art et d'Histoire at Geneva, having been presented by Mr. Booth. Of the illustrations which we reproduce by permission from Genevan sources, most are given in *Peintres Genevois*, and all are from photographs by M. Fréd. Boissonnas.

A MAN LEAPING SEPIA, 1803

beyond the Swiss period. For that period my authority is the work of M. Baud-Bovy.

Agasse was born at Geneva on March 24th, 1767, his father being a Huguenot by descent, and a member of one of the oligarchical families that then governed the proud little republic. He was a student of animals from his earliest years. On the paternal estate at Crévin, at the foot of the Salève on the French side of the border, the boy, aristocrat as he was, delighted to spend his time amongst horses, dogs, and other animals, and, in order the better to study them, would assume the habit and go through all the work of a groom or farm servant. A dislike of ceremony and convention continued with him through life. His art training as an *animalier* thus begun was continued on more ordinary lines at the École du Calabri at Geneva, and under David at Paris. Thence the beginning of the Revolution in 1789 compelled him to return to his native city, where he made the acquaintance of his lifelong friend, Lord Rivers, then the Hon. George Pitt—a lover of animals, a bachelor of cosmopolitan education, and generous to a degree of extravagance.

With Pitt, it seems, he went about 1790 to England, visiting Stratfieldsaye, at that time Lord Rivers's seat, and Sandhurst, where the Professor of French at the college was J. J. Chalon the elder, a Genevan driven from his native city by a political upheaval in 1782. With him were his two young sons, John and Alfred, both afterwards to become Royal Academicians and Agasse's inseparable friends. To the acquaintance thus made with England and English art M. Baud-Bovy attributes much enlargement in Agasse's ideas, as shown by his early studies still extant.*

On his return to Geneva he soon found himself

* *P. G.*, page 100.

compelled to paint for his livelihood, his family, like many others of their class, having been financially and politically ruined by the spread of Jacobinism from Paris; and with the incorporation of Geneva, but the superabundantly clever boyishness of his subject. But he sees it whole and expresses it in every touch.

Arriving in London in November, 1800, he went

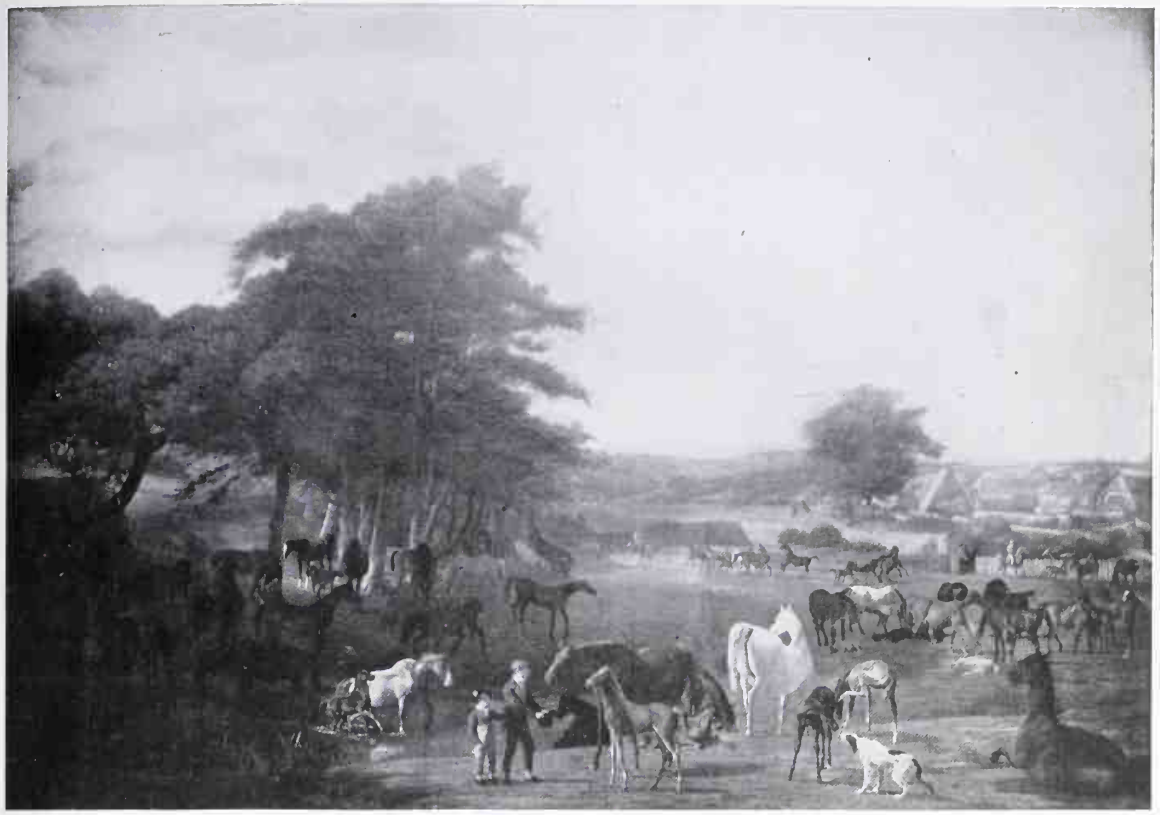
A BITCH WOLF SEPIA, 1805

his native city, in 1798 in the French Republic, the cup of agony was full.

Agasse determined to abandon Geneva, but he was there as late as May, 1800, when for the first and last time he set eyes upon Napoleon. The "Corsican bandit" shared with Rousseau his lifelong detestation. With this epoch are poignantly associated a splendidly rendered figure of a *Wounded Dog*,* studied from the life in every detail, and more than rivalling the famous lion of Thorvaldsen, besides the two contrasted portraits in crayon of his sister Louise and his young cousin, Louis André Gosse. In the former will be seen deeply reflected the melancholy of the parting between brother and sister, which proved to be for life. In the latter Agasse seems characteristically to perceive nothing to the Chalons, who had at that time settled in Church Street, Kensington. In the fields close by he no doubt painted the two *Cattle Pieces* which he showed at the Royal Academy in 1801.

But his view in coming to England was to paint horses and dogs for rich sportsmen, relying on the introduction of Lord Rivers, who had a post at Court, and was a personal friend of the Prince of Wales. Unfortunately, though the Prince saw and praised Agasse's work, and probably gave him permission to paint in his stables, the artist was far too candid and plain-spoken to find personal favour from a man who lived largely on flattery. Agasse was as sincere in his art as in his verbal utterances. Consequently, although he painted horses innumerable, and many fine ones, including some which are still celebrated for their breed or beauty, the owners of famous winners, who were prepared to pay the highest

* A small canvas in the Ariana Museum, near Geneva.



A STUD FARM OIL, 1807

prices for rapid, conventional work, rarely or never gave him a commission.

He took up his abode in 1802 in North Portman Mews,* leading out of Baker Street, and next year moved to Paddington Green, where he was close to the open fields, as well as the "beast-market" on the banks of the canal.

In June, 1803, he records one of his best works, *A Hunting going out in the Morning*,† done in Hertfordshire, probably at Brocket Hall, the seat of Lord Melbourne, and a centre of sport. One huntsman coming out of a large gateway with the hounds encounters another whose horse meets the hounds' noisy salute by suddenly drawing back. The motive is of the simplest, the treatment detailed, unconventional, and indescribably natural.

The horses in this work the artist notes as portraits, and as a companion to it he enters *A Man Leaping*, for which was probably made the sepia sketch which is here reproduced from the original at Geneva. ‡

In the same year it appears he began working at Polito's, the menagerie at Exeter Change in the Strand, then belonging to Edward Cross. Here, till the menagerie was removed in 1828, he painted assiduously all sorts of wild animals. Amongst them was the study of *A Bitch Wolf*,§ recorded in 1805, and used for a life-size group of *Romulus and Remus* finished in March of that year. We reproduce a sketch doubtless from the same animal.

The years 1807, 1808, 1810, and 1811 are marked by exhibits at the British Institution, that of 1808 being the *Stud Farm*,‖ a canvas 5 ft. by 7 ft., which begun at Stratfieldsaye in July, 1806, and finished in December, 1807, was bought for £300 by Lord

* Euphemistically described in the Royal Academy catalogues as 30, Adams Street West, or 43, George Street.

† A canvas of 26 in. by 32 in., reproduced in the *Album Illustré de l'Exposition Organisé par le Cercle des Arts et des Lettres, Génève, 1901* (here quoted as *Album*). All the works in this album were owned in or near Geneva.

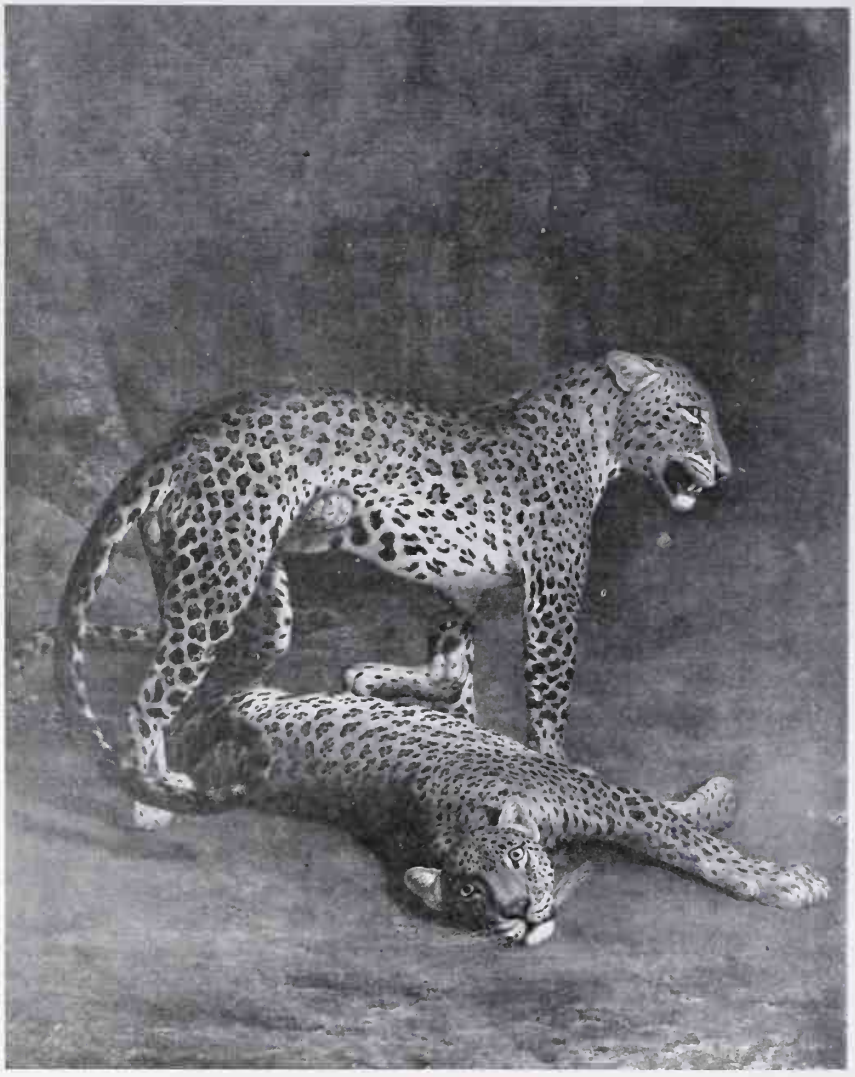
‡ *P. G.*, pl. xvii.

§ *P. G.*, page 115.

‖ In the possession of Mr. Harry Arthurton.

Rivers. In the foreground is the celebrated Whalebone, then a colt, and his dam Penelope, grouped with a youth and a small boy. The connoisseur of

done at Exeter Change, *Two Tigers*, *Two Leopards*, and *Two Lions*, all of which, like the *Wellesley Arabian*, seem to have disappeared, except the



TWO LEOPARDS OIL, 1808

animals will perhaps be more attracted by the group on the right, where a setter stretches its nose inquisitively up to a foal's. Notice the dog's hindquarters, indicating its readiness to spring back in an instant if the foal makes the least threatening movement. The reader's attention need scarcely be directed to the masterly display of equine nature in the varied poses of the scores of horses shown in the canvas.

But 1808 is most remarkable for the life-size work

leopards. These, which we reproduce from Mr. Lane-Fox's collection at Bramham, are crammed full of feline life. The same lions and tigers furnished Landseer, then a lad of seven, with the subject of his first exhibited work.

In 1809 Agasse painted the beautiful *Grey Arabian* (the Wellesley), splendidly mezzotinted by Turner, and also found subjects at the Veterinary College, of which General Lord Heathfield was president. In 1811 he exhibited an equestrian portrait of the

"YOUNG SNOWBALL" ENGRAVED BY C. TURNER, AFTER AGASSE, 1810

latter, which was bought by his friend, the Prince Regent.*

In 1810 the artist records a portrait of a black greyhound, no doubt the original of *Young Snowball*, which we reproduce from Turner's plate.† The animal is etched, the foreground mezzotinted, and the sky aquatinted. The same hound is prominent in a group of nine portraits done at Stratfieldsaye in 1807. ‡

The year 1810 marks an epoch in the artist's career. He settled down as something between a tenant and a guest at No. 4, Newman Street, Oxford Street, the abode of Mr. Geo. Booth, where he had convenient quarters for his work in the stabling at the end of the garden. Here he remained for some twenty-five years in a street of private residences crowded with artists, many of them in the earlier part of the period eminent academicians. James Ward was at No. 6, and Hills, another well-known animal draughtsman, nearly opposite. John Jackson, R.A., was next door. With none of these, however, does Agasse seem to have been at all intimate. With Ward, to whom his work has no doubt often been credited by the undiscriminating, he really had so little in common beyond the mere externals of their art that it would be a mistake even to consider them as rivals. It is probable that they were barely on speaking terms. Free, generous, unconventional, and even republican as Agasse was, he at the same time maintained always much of the pride and personal reserve of the born aristocrat, and though no one

* Royal Collection. Canvas, 48 in. by 41 in. Copies are recorded in 1813 and 1814. † Print Room, British Museum.

‡ Reproduced in *The Field*, March 20th, 1915.

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was more sincerely upright in matters of honour and social morality, he held decidedly Voltairean views on dogmatic religion. He and Ward must therefore have been, intellectually, poles asunder.

Amongst artists Agasse's particular friends were found in the little coterie, mostly of water-colour painters, known as the Sketching Society, which included Sam Stump, R. T. Bone, Michael Sharp, and the Chalons (John and Alfred), who are by no means to be thought connected with H. B. Chalon, a prolific animal draughtsman, and a brother-in-law of Ward's. With the two amiable brothers Agasse was on terms of affection to the last. The quaint *intimité* of his sketch portrait of John, which we reproduce from the original at Geneva, reflects the easy relationship between them.

J. J. CHALON, R.A.

LA SOURCE

BY J. A. D. INGRES

In the Louvre

[Photo Mansell

BURLINGAME PUBLIC LIB.

Cottage Treasures

By P. H. Ditchfield, M.A., F.S.A.

A GREAT French writer asserts that the passion for collecting objects of art or interest is not a taste for that which is good or that which is beautiful, but for that which is rare, or that which no one else possesses. It is not an affection for that which is perfect, but that which is *courée* and that which is *à la mode*. The philosopher may smile at some of the strange things which some people love to collect. But they are only following the instinct of their natures. Man is a collecting animal. The rich man fills his shelves with costly tomes, covers his walls with the masterpieces of the painter's art, stores up his prints and possesses cabinets replete with *objets de vertu*. It matters not to him that in a few years' time his precious treasures will be scattered at Sotheby's or Christie's, and will migrate to the libraries or strong-rooms of other collectors. The poor man hoards his little knicknacks, or collects postage stamps or tram tickets or stones.

Various are the forms which the spirit of the collecting instinct assumes. The Queen of Roumania collects scent-bottles, of which she has some eight thousand varieties. Champagne corks, memorials of Sybarine feasts or records of prime vintages or celebrated vintners, arouse the interest of some. Penny toys sold by itinerant vendors excite the rapacity of others. Nothing is too great or too small to awaken the interest of the collector. It would be curious to record the very numerous by-paths of collecting which many people traverse, picking up many unconsidered trifles, and storing them with an interest worthy of more important and distinguished objects, making us regret that they had not directed their wayward fancies into less weird and absurd channels.

In spite of the war and its many burdens, good prices are realised at sales for costly works of art and expensive curios. But these can only be purchased by the fortunate few. Many people are realising the pinch, and are fearful of the future and of what may be in store for the nation if the war continues for a lengthy period. Hence there is a tendency to be satisfied with the contents of one's cabinets, or to seek fresh fields of a less expensive sort for the gratifying of the collecting instinct. Perhaps I may venture to suggest that the study of the contents of the homely cottage will repay the attention of the diligent searcher. This form of collecting is far superior to most of those that have been mentioned. It has a definite object. It throws light upon the manners and customs of our forefathers, and of the generation that has just passed away. Village life is changing rapidly, and the preservation and examination of old-fashioned furniture and objects of domestic use are not without their value from a historical point of view, and are worthy of attention.

The only drawback is that we are a little late in our investigation. In recent years others have been working on these lines. The ubiquitous dealer has roamed the country-side and stripped many a cottage of its treasures. And the villagers have grown "canny," and have begun to attach an extraordinary value to their "bits o' things," and some who dwell in regions haunted by tourists and confiding Americans have been known to be in league with dealers who "salt" the cottages with sham antiques, which the cottagers declare have been in the family for hundreds of years, and which it breaks their hearts to part with, and they can only do so "because things be so expensive, and the children wants new boots."

It has been my good fortune to receive several interesting treasures from cottages, most of which have not been "collected" or bargained for; but they

are practically gifts from those to whom one has been able to do some kindness, though some tangible recompense has accompanied the transfer. Sometimes it is one's fate to help by purchasing things that one does not in the least want, and that are of no value, though deemed to be of surpassing worth by the owners. However, that is a privilege that one must not forego.

Amongst the precious objects of cottage furniture you will find old grandfather clocks. The making of them was a village industry in the seventeenth, eighteenth, and early nineteenth centuries, and the names or initials of the makers are recorded on the faces. I have three of these old clocks, and they all bear the names of their makers. One was made by John Hocker, of Reading, who was apprenticed to John Martin, and then to Edward Joselin, and became a member of the Clockmakers' Company in 1729. It has only one hand, and has to be wound up every night, and the interior cogwheels are not very evenly cut, so that some hours pass more rapidly than others. It has a very handsome brass face, and in the spandrels there is an ambitious design of naked boys holding up a crown with crossed sceptres and foliage. This is an unusually fine specimen, very similar to that of a clock of the Queen Anne period by W. Draper, and is illustrated in the great work on *Old Clocks and Watches and their Makers*, by F. J. Britten, which is the great authoritative work on the subject, a perfect mine of information on all the lore of clocks and clock-making. Another of my clocks was made by Thomas Dicker, of Silchester, the little village in Hampshire, where the old Roman town stood. This maker is unknown to Mr. Britten, and he must have lived and worked about the same period as John Hocker, as the spandrels contain the same design of the crown, sceptres, and naked boys. Between the figures are fleurs-de-lys, and the face is a very handsome one. Under the "XII." there is a little circle with a second hand. My third clock bears the name "Thomas Estwick Londini Fecit." The ornamental spandrel of scroll-work with a cherub's head in the centre shows that it dates from the beginning of the eighteenth century. It is a very fine clock, and is much admired by experts. The maker's name does not appear in Mr. Britten's list; but there is an Adrian Eastwick of 102, Aldersgate Street, who made clocks between the years 1770 and 1785, and who may have been a descendant. Very solemnly this ancient piece of mechanism ticks in its panelled case:—

"Ninety years without slumbering,
Tick, tick, tick!"

A correspondent sends me an account of an old "grandfather" bearing the name of Thomas West, of Reading, who made clocks about 1780, probably descended from Thomas West, of London, who worked about a century earlier. Some other country makers were William Wise of Wantage, Edward Caudwell of Blewbury, Edward Hemins of Bissiter (Bicester). The story of the development of the case, the hands, the dial, the spandrels, is full of interest, but it is too long to be recorded here, and the reader is referred to Mr. Britten's book.

I have rather a fine old chest or linen hutch that came from Lancashire. It is carved with Jacobean designs, and is a little superior to those that are occasionally met with in cottages or small farmhouses. It is 4 ft. 6 in. long, 2 ft. wide, and stands 2 ft. from the ground. On the right-hand side there is fixed a tray in the interior of the chest, which is at present stored with Roman relics from Silchester. Frequently the chest is quite simple, made of plain solid oak, with perhaps a little ornamental moulding at each end of the lid. The subject of chests has recently been treated of in THE CONNOISSEUR, and need not be here further discussed. They are getting scarcer, and if an example is discovered, the collector should not lose his opportunity.

I have a pair of excellent wheel-back Windsor chairs, the appearance of which is graceful and their strength serviceable. Miss Gertrude Jekyll thus describes their construction: "The back of the seat has a projection cut out of the solid, into which are fixed the bases of two diagonal braces, their heads going into holes in the curved rail. It is a perfect piece of construction, supporting and fixing the back, and making it absolutely rigid." The seat is wooden, and the ornamented back with wheel device is very effective. I know not why these chairs, whether railed back or of the ordinary modern ugly variety, are called Windsor chairs. I am not aware that there is, or ever was, a manufacturer of chairs in the Royal Berkshire borough.

Implements for warming beds are not uncommon. I have two nice graceful-looking warming-pans, one made of brass, the other of copper, with long handles. They are quite elegant things, and are much sought after, but at sales of the household effects of farmers they can often be purchased. The pan is sometimes made of iron, and the cover of copper or brass, with ornamented surface and openings for the hot air to emerge and warm the bed. The design of one of these is very elaborate, and the other shows the effects of the polishing of several generations of owners.

Miss Jekyll in her valuable book describes another contrivance which I have never seen. It is called a

bed-waggon. It consists of wooden hoops set about a foot apart, fastened together by horizontal bars, and acts so as to raise the bed-clothes, while in the centre is an iron trivet with sheets of iron above and below, and hot embers are placed in the trivet, and accomplish their beneficent purpose. But there is nothing beautiful about the bed-waggon, whereas the copper warming-pan is always admired.

The lighting of the cottage was a serious affair, and much ingenuity was necessary to illumine the abode on dark winter evenings, the results not being very adequate to the labour expended. The memory of the oldest inhabitant carries us back to the days before the invention of matches, that have now to contribute to our national exchequer. Lucifers did not see the light much earlier than 1840. Prior to that date housewives had to use the tinder-box, of which specimens can be procured occasionally by the collector. It is a little round iron or brass box containing a flint, a piece of steel and some tinder made of rags, and some matches made of slips of dry wood, the ends of which had been dipped in brimstone. The box had also a round damper. You struck the steel with the flint, causing a spark to fall on the tinder, which you gently blew and then applied the match, and after several attempts, if you were lucky, you might succeed in getting a light. You could light the fire without using the match, applying the tinder to the paper laid beneath the sticks, but probably you would use your match to light a rush-light or candle. I need not explain how rush-lights were made, but they gave birth to ingeniously contrived and graceful-looking holders which collectors will treasure, though the light must have been very feeble and on the principle *lux non lucendo*. Some of these tinder-boxes have a candle-holder or socket at the top of the lid.

The story of the development of the candle from the rush-light to the rush-candle, the tallow dip, and wax candle, is too long to be recorded here, but it is reflected in cottage utensils, such as candle-boxes, hanging iron candlesticks, iron kitchen candlesticks, until we arrive at the fine old brass examples which adorned the shelf over the inglenook; these are of graceful design, showing a great variety in size and shape, and of which the collector cannot possess too many. Of some of these an illustration is given (No. iv.). Brass snuffers should be added to the collection.

No. I.—GRANDFATHER CLOCK

Cooking utensils are very numerous and are extremely interesting. Our minds must travel back to the days when the large, open fire burned in the chimney corner, raised from the ground on fire-dogs, before kitchen ranges were considered a necessity for cottage culinary art. These dogs are themselves works of art, especially in Sussex, the land of old iron-work, and sometimes there is a cup-holder at the top of the uprights for holding a cup of mulled ale. In the same county fire-backs with heraldic devices can be obtained, but very occasionally now. Amongst other cooking utensils are brass or bronze skillets, trivets, copper frying-pans, toasting forks, fireirons, bellows, spits, pots and hangers and chimney cranes beautifully ornamented, the work of the village blacksmith, who was a very artistic person, as his charming framework for the support of inn-signs abundantly testify.

Beside the candlesticks on the mantel-shelf are arranged the cottager's treasures. Amongst these are various figures of coloured glazed pottery and low-class porcelain. Cottagers are

very fond of these figures, and buy extensively modern imitations of old eighteenth-century designs, and are reluctant to sell them. I found some in a cottage, and thought they must have been in the family a long time, but the woman told me, "I bought them with the money dad earned when he used to come round to your house carol-singing." Caution has to be exercised in detecting these modern imitations of old work. The Toby-jug was very popular. Miss Jekyll thus describes it: "The figure is an eighteenth-century farmer with knee-breeches, three-cornered hat, flowered, long-skirted coat, and frilled shirt-bands. The old figure is extremely life-like. He holds his foaming jug of ale upon his knee, and his face wears a broad grin in pleasurable anticipation of the refreshing draught. His pipe lies on the ground beside him, and his beer-barrel is grasped between his feet. It is an actual jug. The handle is at the back, and the forward cock of the hat forms the spout. The hat and roses on the coat are of a dull purple, the breeches blue, and the patterned edge of the plinth a faint green."

Illustrations Nos. vi. and vii. show cottage ornaments, the little house in No. vii. with blue roof and green door, the man on one side, his good wife on the other, and their offspring looking out from the upstair windows; the cat and dog; and the happy Scottish family, and the lonesome maid with the leg-of-mutton sleeves (No. vi.). The cottager loves these knicknacks, and does not often care to part with them.

Some time ago the fashion of collecting samplers set in, and ladies became frequent visitors to their village neighbours, having ulterior designs upon these objects of decorative art, which bear witness to the skill of the forefathers, or rather foremothers, of the hamlet in the use of the needle. We give an

No. II.—CHEST OR LINEN HUTCH

illustration of a sampler that bears the date 1834, and gives the excellent advice:—

> "Let every youth with cautious breast
> Allurements fatal dangers shun.
> Who turns sage counsel to a jest
> Takes the sure road to be undone.
> A parent's counsels e'er revere,
> And mingle confidence with fear.
>
> "Favour is deceitful and beauty is vain, but a woman that feareth the Lord, She shall be praised. Give her of the fruit of her hands, and let her own works praise her."

The ornamental border is very elaborate, and says much for the worker's skill and patience, especially when we find at the bottom the inscription: "Ann Attride, her work, aged ten years, June 3rd, 1834." In any collection of cottage things samplers should form an important feature. Some of them show maps of England or Europe, and must have been valuable geographical lessons to the industrious worker.

An old lady in this parish has an immense patchwork quilt which she has made with her own hands, and has spent years in the making of it. Pictures often adorn the walls of the cottage. I have three Bartolozzi coloured engravings that came from cottagers, a curious set of illustrations of the Parable of the Prodigal Son, the characters wearing seventeenth-century costumes, and a large number of

coloured prints of London, Paris, and other cities more than a century old. You never can tell what curious treasures are stored in the dwellings of the poor. A friend of mine, overtaken by a storm, sought shelter in a lonely Welsh cottage. She admired and bought a rather curious jug. It turned out to be a somewhat rare and valuable ware, and some years ago a sketch of it appeared in THE CONNOISSEUR.

I have not mentioned any rustic tools, but these are interesting though bulky, and require space in a large museum. Weapons of defence are sometimes found. My brother has two fine examples of

No. III.—WHEEL-BACK WINDSOR CHAIR

No. IV.—BRASS CANDLESTICKS

the flint and steel pistol, an illustration of which is shown. I heard a few years ago of a man-trap that was to be sold at a sale in a farmhouse in a lonely part of the country, but the thing was sold for nearly twice the amount I offered. These were fearful instruments of torture, and would often break a man's leg, or inflict a dangerous wound. The *Observer* recently published an extract from its news a century ago recording the injury inflicted upon a trespasser in the woods by a man-trap. Curiously enough, a writer to the press did not notice that this news was a hundred years old, and reflected upon the barbarity of some landlord who had continued to use such an instrument of torture in the present age of civilisation.

No. V.—TOBY-JUG

I have a few horse ornaments, those delightful circular brass plates pierced and adorned with graceful designs, which the carter loves to display. In one cottage in the village there used to be a brave show of these ornaments, with bells, crescent-shaped face-pieces, and rosettes and ear-caps, but they have been removed to another parish, and the owners, two brothers, have gone to the war.

No. VI.—COTTAGE ORNAMENTS

Such are some of the treasures which are to be found in cottages, though their number has been sadly decreased in recent years. The reader, if he would care to see a fairly complete collection of them, were gathered with much zeal and assiduity by Miss Gertrude Jekyll from the region of West Surrey many years ago. Her book on *Old West Surrey* has been very useful to the present writer, and he is grateful to her for kindly allowing him to reproduce from her thousands of photographs, taken by herself, the illustrations that accompany this sketch of cottage treasures.

No. VII.—COTTAGE ORNAMENTS

Let Every Youth With Cautious Breast
Allurement.s Fatal Dangers Shun.
Who Turns Sage Counsel To a Jest.
Take The Sure Road To be Vlooe
A Parent.s Counsels E.er Revere.
And Bible Confidence With Fear
Favour is deceitful and beauty is
vain. but a woman that feareth the
Lord.she shall be praised. Give her of
the fruit of her hands. and Let her
owr works praise her

No. VIII.—SAMPLER, DATED 1834

No. IX.—FLINT AND STEEL PISTOL

PLATE I.—PRIMERS

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MINIATURE OF COMMISSIONER HARTWELL'S SON
SIGNED ON BACK "T. BRAINE, *pinxt*
20, GEORGE STREET, HANOVER SQUARE"

BURLINGAME PUBLIC LIB.

MINIATURE OF A LADY
SIGNED "GRIMALDI, 1796"

Powder Horns and Primers

By W. B. Redfern

THE better to understand the uses of powder horns and primers, it may be expedient to explain that in the early days of firearms these articles played an all-important part in the loading of the gun. The horn contained the powder which supplied the charge, passing through the nozzle, which gave out the requisite quantity for each discharge; while the primer, a much smaller article, was used to prime the flash-pan and touch-hole of the weapon. These equipments were usually slung over the left shoulder of the soldier or sportsman, and hung on the right side near the hip. The powder flasks, as will be seen by the accompanying illustrations, when used by sportsmen, were often quite works of art, and were generally of finer materials and much smaller than the military article.

Another contrivance used in loading the musket in the seventeenth century was known as the bandoleer, which consisted of a leathern belt worn over the left shoulder, or sometimes round the waist, on which were suspended a dozen or more small cylinders of metal or wood, together with a bullet bag, each containing one charge of powder. These bandoleers were used by the musketeers during the Civil Wars, but gradually went out of use about the end of the seventeenth century. An illustration of a very perfect bandoleer (in my collection) was given in THE CONNOISSEUR for September, 1908. The musketeer carried the coarse powder for his musket in the larger horn, the finer powder for the touch-hole being in the small primer.

Sir Sibbald David Scott gives a very interesting description of the duties and difficulties of a musketeer in his book on *The British Army*.

The five primers illustrated in Plate I. are exceptionally interesting specimens, and must have formed part of the equipments of people of quality. No. 1 is made from an ivory tusk mounted with silver, decorated with a pattern in blue enamel. It measures 4 inches from end to end of nozzle. It is probably of Caucasian origin, and it came to me from the Maitland House collection.

No. ii. on the plate is a representation of a beautifully carved sixteenth-century ivory primer, with the portrait of Francis II. on the obverse side and the arms of France on the reverse. It measures 4 inches in diameter. A larger illustration with fuller description appeared in THE CONNOISSEUR for June, 1915.

No. 3 primer on the plate is a very small article, measuring only 2 inches in diameter. It is made of dull brass inlaid with Champlevé enamels of various colours, and is furnished with rings for the sling.

No. 4 is a circular primer of wood thickly inlaid with ivory of several colours, together with gold wire arranged in concentric circles. The nozzle is of turned ivory with steel mounts; the centre opening is glazed with plain glass. In diameter it measures just 4 inches. It came to me from the Gurney collection.

No. 5, an extremely fine primer made of walnut-wood, is $4\frac{1}{2}$ inches in diameter, and is inlaid on both sides with artistically drawn figures in ivory of popes, cardinals, skeletons, etc., of an Holbeinesque character (probably intended as a satire on the sale of Indulgences). The nozzle is of steel, and it still retains its original tassels of gold and pink silk, together with the leather sling. Date about 1600.

No. 1 on Plate II. is a triangular powder flask of wood, covered with black leather. It has a leather bullet pouch attached to the front. The charger and corner mounts are of russet iron. It measures $3\frac{1}{2}$ inches by 4 inches.

No. 2 is a small, curved, flat primer of horn, with steel mounts and brass rings for the sling. The lower end is of ivory, decorated with black and gold dots. It is probably seventeenth century, and of Eastern European origin.

No. 3 is another small primer entirely of steel, with slight traces of gold decoration on the spring of the nozzle.

No. 4 is a triangular powder flask of wood covered with black velvet, on which is a repoussé lion's face in brass. The charger and mounts are all of russet iron. Its date is seventeenth century.

No. 5 represents a powder flask of natural cow-horn, measuring 7 inches in length. The upper part, which embraces the nozzle, is black, the lower half being yellow. It is carved in low relief with various subjects, such as horsemen armed with swords and

PLATE II.—POWDER FLASKS AND PRIMERS

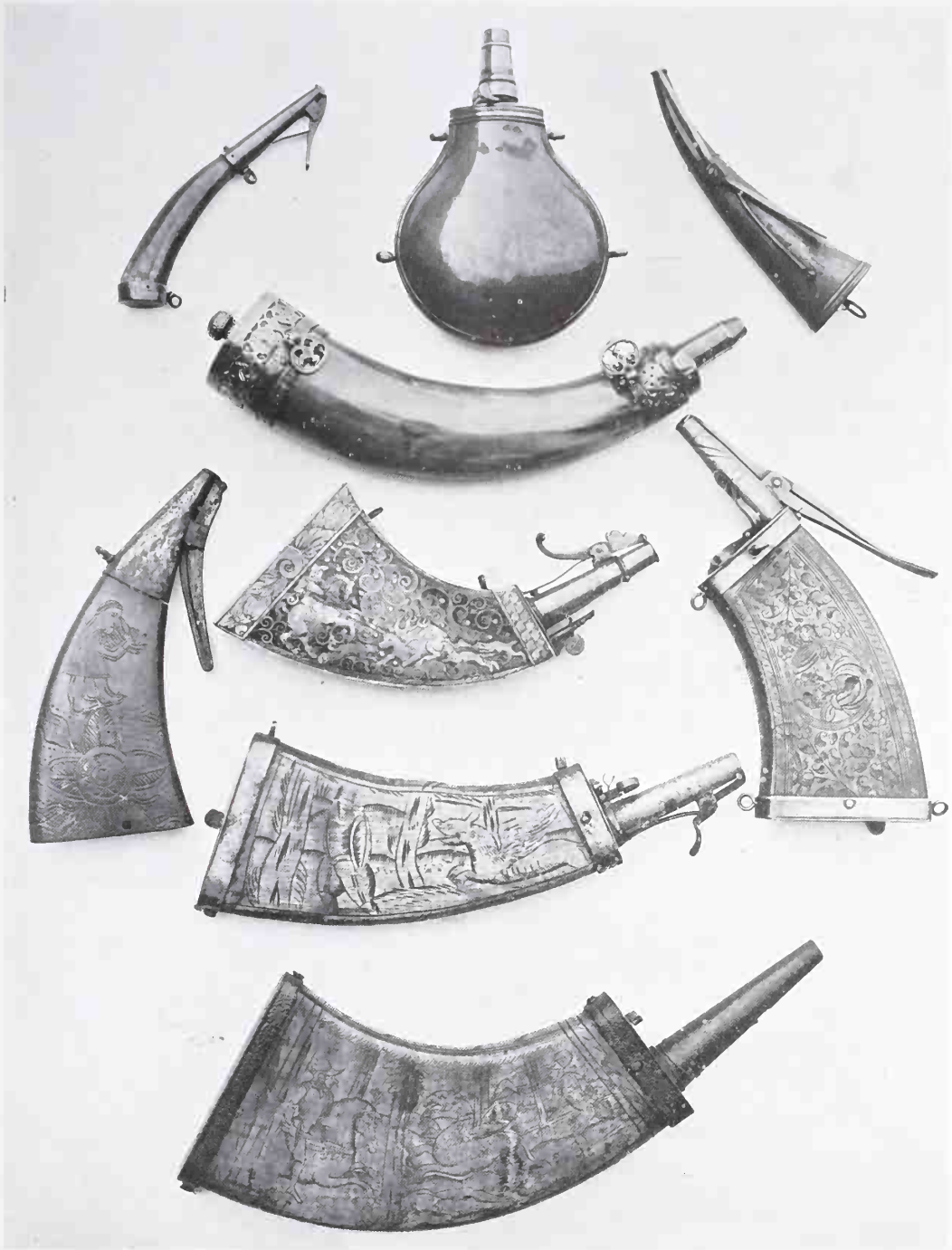

PLATE III.—POWDER FLASKS AND PRIMERS

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pistols. Running round the lower part is descriptive lettering, and on the bottom is a monogram and the date 1770. Probably Scandinavian. From the Maitland collection.

No. 6 is a somewhat similar flask of horn, but flat in shape. The measurement is the same as the previous specimen, and this is also parti-coloured. The carvings, of Biblical subjects, are in low relief, and the descriptive lettering contains names as follows:—*David*, Golerat, Samson, Dragen, Christo, etc. The date cut in the bottom is 1730. Scandinavian. From the Gurney collection.

No. 7, on the left of the plate, is a powder flask made from a stag's antler, with charger and mounts of bright steel. On the front, carved in high relief, is the full-length figure of an angel pointing upwards with the left hand. Early seventeenth century.

No. 8, in the centre of the group, is an extremely handsome powder flask of stag's horn, so highly scraped and polished on the front as to resemble ivory. The charger and mounts are of russet iron. An artistically and boldly drawn incised figure of a man in the costume of James I. occupies the whole of the front part of the horn. From extreme end to tip of nozzle it measures 9½ inches. Late sixteenth century.

No. 9 is another flask similar in shape to the last, and also of stag's horn, and highly polished till it resembles ivory. It is an exquisite example of a sixteenth-century flask, having on its whole front a beautiful carving in high relief of the Crucifixion, with the lamb and banner at the foot of the cross. The mounts are of steel.

No. 10, at the bottom of the plate on the extreme left, is another stag's-horn flask, the charger and mounts of steel, while on the front is carved, in incised lines, the figure of a lady in the flowing robes of the sixteenth century.

No. 11, the flask in the centre of the plate at the bottom, is very singular, being made from the shell of a tortoise, the underpart composed of a single plate of silver. The nozzle is of brass, and it has four side-rings for the sling. Its date is probably eighteenth century.

No. 12, the last on the plate, is again of stag's horn, dark in colour, with brass mounts, which are imperfect. The carving represents the crowned Virgin, with the Infant on the left arm, the right hand holding a sceptre. The subject connects it with Catholic times. Probably Spanish sixteenth century.

No. 1 on the left on Plate III. is a small primer, only 6½ inches long, of cow-horn; the mounts are of brass. On the bottom are initials and figures R–R–A. 8. B. 706. Probably English eighteenth century.

No. 2 is a large flask of semi-transparent horn of globose form, measuring 8 inches from the tip of the brass nozzle to the bottom. Probably eighteenth century.

No. 3, on the right top corner, is another small primer entirely of copper, with mounts of steel and brass.

No. 4 is a very beautiful flask of horn, with elaborate mounts of gold-coloured brass pierced and engraved with rings for the sling. Its total length is 12 inches.

No. 5 is an exceptionally fine flask of mahogany-coloured wood inlaid with ivory, depicting a horseman in early seventeenth-century costume armed with a tilting lance, with which he is piercing a wounded stag, which is also being attacked by three dogs. The remaining surface of the flask is covered with ivory bands and scrolls. The mounts are of gilded brass. It measures 9½ inches.

No. 6, on the left, is a rather coarsely made flask of horn, with iron charger and spring. On the obverse is a star-like incised design, above which is an ill-drawn figure of a man with raised arm and spread fingers to his face or nose. On the reverse is depicted a nondescript quadruped animal, with the star-like design repeated.

No. 7, on the extreme right, is a flask of horn with a well-designed incised flowing pattern, in the centre of which is the head and shoulders of a female. Its mounts are of steel. It measures 10 inches in length, and its date is early seventeenth century.

No. 8 is a large flask of whitened horn, 12 inches in length, with mounts of iron. The incised subject on the obverse represents a man in Elizabethan costume being attacked by a winged dragon, which he appears to be anxious to avoid. On the reverse are incised concentric circles, and a thin bar of steel for slipping into the waist-belt.

The last on the plate is a very large war flask measuring 15 inches, including the blackened iron charger, from which the spring has disappeared. Here again is an incised picture, very well drawn, of an encounter with a winged dragon, but in this case the man is mounted and armed with a cross-hilted sword. He wears an open sixteenth-century burgonet, and is in Elizabethan costume. Under the belly of the dragon lies the body of a man, while in the rear a man, wearing the same kind of burgonet, is stabbing the animal. On the reverse are incised concentric circles. There is a similar flask in the Wallace collection, which is described as being Flemish and as of late sixteenth-century date.

Collections of powder horns, so far as I am aware, are not very numerous. Perhaps these plates may be the means of bringing other specimens or collections to light.

IRONWORK

Iron Jewellery

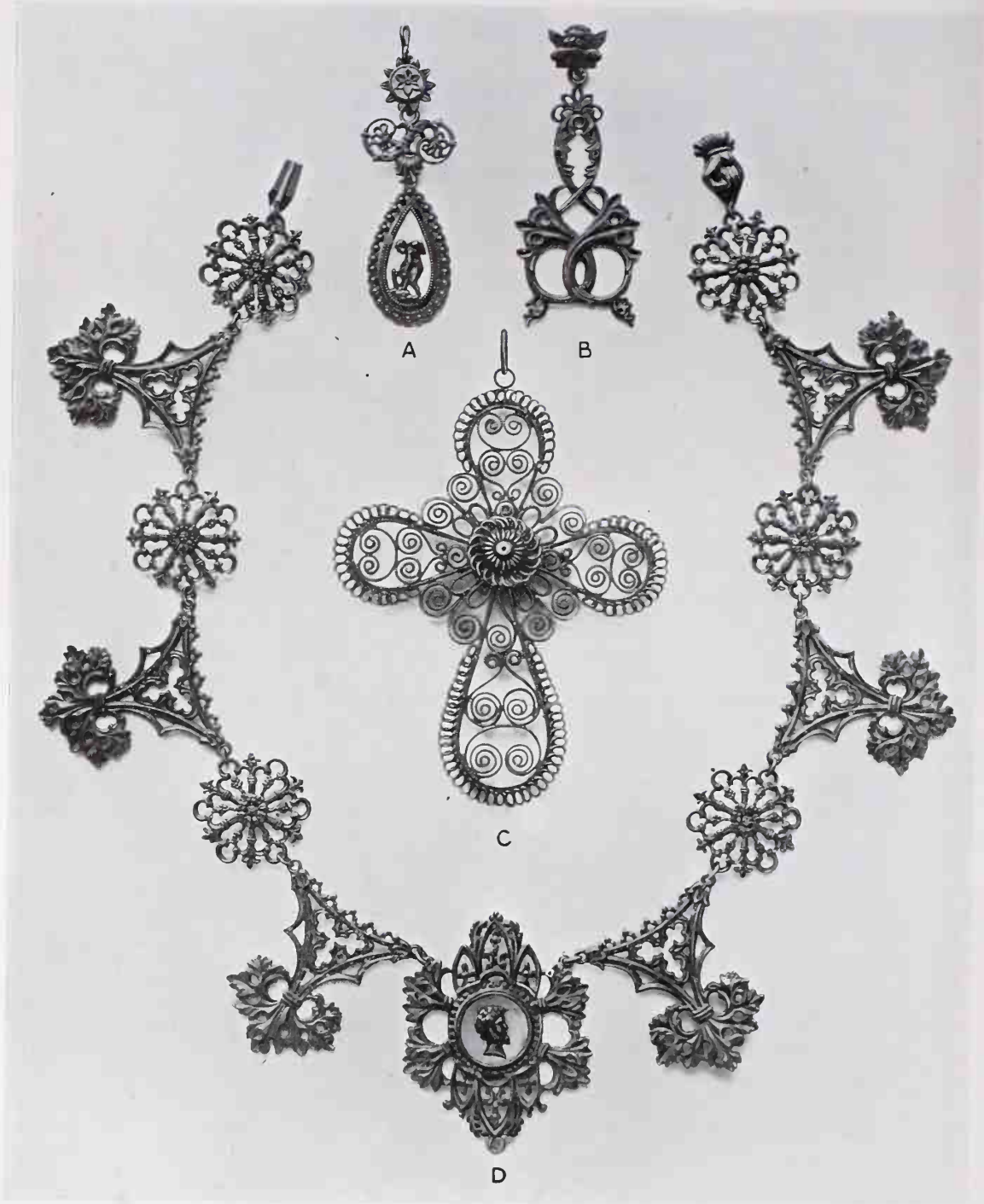
By the close of 1914 German women were already exchanging their gold wedding-rings for iron, just as a century ago, during the War of Liberation of 1813, they "laid on the altar of their fatherland" their valuable jewels and rings, receiving in return from the Government iron rings with the words *Eingetauscht zum Wohle des Vaterlandes*, or, *Gold gab ich für eisen.* In 1813, it is said, more than eleven thousand pieces of iron jewellery were turned out by the Prussian factories, among them five thousand Iron Crosses of the newly-founded order.

Iron jewellery, however, was not a spontaneous invention of the year 1813. A foundry for cast-iron jewellery was set up in Berlin in 1804, and very fine casting of jewels in the classic manner was here carried out, the greater softness of German as compared with English iron making it possible to execute very fine work by sand-casting.

The classical tendency, which had been dominant during the late eighteenth century on the Continent, was still further emphasised under the Empire of Napoleon (1805–1814), when France possessed the military as well as the artistic hegemony of the greater part of the continent. Stein, the great German minister at the time of the foundation of the University of Berlin, declared that "the cure for national decadence lies in a drastic study of antiquity." In jewellery the Empire period is remarkable as the age of the complete *parure:* comb, necklace, pendants, ear-rings, rings, and bracelets; and examples of all these are found in Prussian cast-iron work, often stamped with the name of the manufacturer.

No. I.—IRON NECKLACE, WITH OPENWORK CAST-IRON MEDALLIONS RIMMED WITH GOLD IN THE VICTORIA AND ALBERT MUSEUM

Some of the earlier necklaces are in the purely classical style, formed of openwork cast-iron medallions rimmed with gold and linked together. Such a one in the Victoria and Albert Museum (No. i.) has oval medallions of classical subjects alternating with



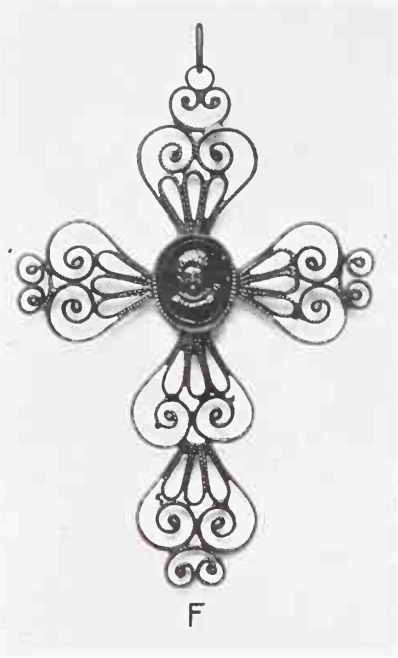
No. II.—IRON NECKLACE, PENDANT AND EAR-RINGS

sprays of flowers, linked together by rings obviously copied from an ear-ring of the Greco-Roman age.

After the final disappearance of Napoleon from Europe in 1815, the Empire style continued with less taste and less vigour. To this period belong the heavy bracelets shown on page 218, formed of linked pierced plaques in the degenerate classic designs of the late Empire style, clasped by a large medallion. In that illustrated in No. vi. this clasp is set with an imitation cameo, formed of a cast-iron head of Apollo applied to a background of burnished steel. The same type of cameo is used to ornament the clasp shown in No. v. and the ear-ring in No. ii.(A). The other bracelet clasp, No. vii., is decorated with the helmeted head of a warrior in fairly high relief, framed in very coarse scrolling ornament.

But the Romantic movement in England, France, and Germany

No. III.—IRON PENDANT



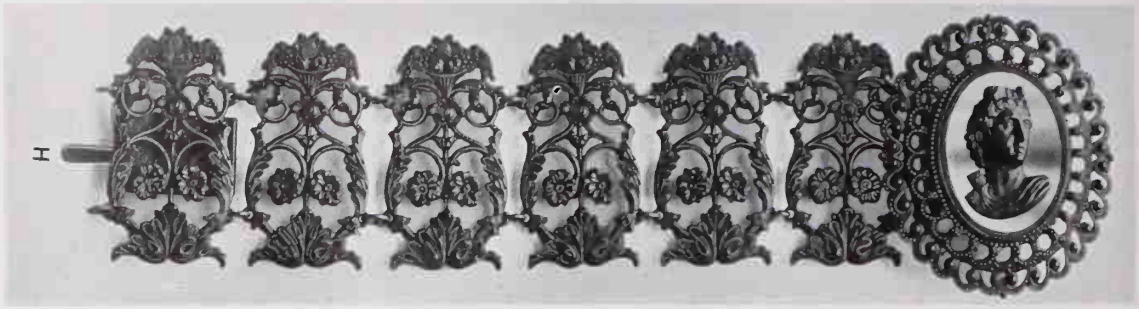
No. IV.—IRON FILIGREE PENDANT

No. V.—IRON CLASP

introduced into this decadent style the note of mediævalism. About the year 1830 Gothic motives, which had been popularised by Scott's study of the romantic side of archæology as the setting of many of his novels, and by the publication of drawings of the details of Gothic architecture, which had hitherto been most imperfectly studied, made their appearance in the applied arts, and affected jewellery in some degree. The works of the French goldsmiths Froment Meurice and Robin assumed the form of figures in mediæval costume, and other jewels were similarly mediæval in motif. Iron jewellery, made in a country where the Romantic movement assumed most violent forms, was naturally affected, and Gothic designs such as those of the necklace illustrated in No. ii.(D) were introduced. In this example circular pierced medallions, of which the design is clearly inspired by a rose window,

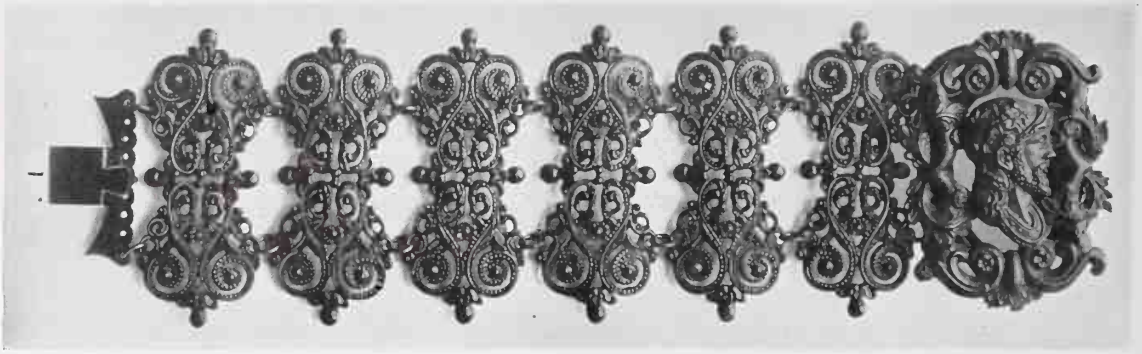
BURLINGAME PUBLIC LIB.

alternate with triangular pendants, of which the form is based on the design of a cusped and foliated Gothic spandrel. The pendant, No. iii., shows an imitation cameo, such as we find in the earlier work, suspended from a similar piece of Gothic ornament.



No. VI.—IRON BRACELET, WITH IMITATION CAMEO

The most attractive form of iron jewellery produced in Prussia is that of the filigree type illustrated in No. iv. and No. ii. (c).



No. VII.—IRON BRACELET, WITH MEDALLION CLASP

Interesting as Prussian iron jewellery may be from the point of view of the collector and the historian of art, the conclusion is yet forced upon one that iron is an unsympathetic material for the craftsman in fine metal-work to deal with, and that when it is employed for purely ornamental jewellery, greater beauty of design than was to be found in nineteenth-century Prussia is needed to compensate for the loss of the fine colours of more costly materials.

The pieces illustrated (Nos. ii. to vii.) are in the collection of Mr. S. Richards.

LADY ELIZABETH SEYMOUR
BY SIR JOSHUA REYNOLDS, P.R.A.
In the Wallace Collection

[Photo Mansell

PUBLIC

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 215).

DEAR SIR,—I enclose a photograph of a picture in the hope that some of THE CONNOISSEUR readers may be able to identify the portrait. The size (96 by 73 centimetres) of the picture and the signature and date are on the back of the photograph. The signature appears to be "Rbt. van Rijn, 1631 or 1632," but the picture has never been cleaned. I should be glad if the photograph could be reproduced in THE CONNOISSEUR.

Yours faithfully, CHARLES F. COLE.

(215) UNIDENTIFIED PORTRAIT

SPURS.

DEAR SIR,—I should be deeply grateful if your readers can give me any information regarding the present ownership of "the identical spurs worn by King William at the Battle of the Boyne." They were in the Walpole collection at Strawberry Hill, and were sold on May 12th, 1842, being Lot 86 in the sale catalogue for that day. I should also be glad of information regarding a pair of spurs, of which the following is an all too meagre description:—Pryck-spurs of silver-gilt, decorated with slight etching of conventional patterns, and the shanks enriched with six coloured glass jewels—twelve in all. English or French manufacture of about 1270. I am unfortunately unable to say of what variety was the neck, but though it may have been the simple pyramidal spike, probability points to its having been of the "ball-and-spike" variety, and a rather elaborate example at that.

Thanking you in anticipation,

I am, yours faithfully, C. B.

UNIDENTIFIED PORTRAIT (No. 216).

DEAR SIR,—We give you below copy of a letter we have received from Mr. R. Etheridge, Curator of the Australian Museum, Sydney. We shall be glad if you will have the instructions carried out:—

"I enclose a photo-print of

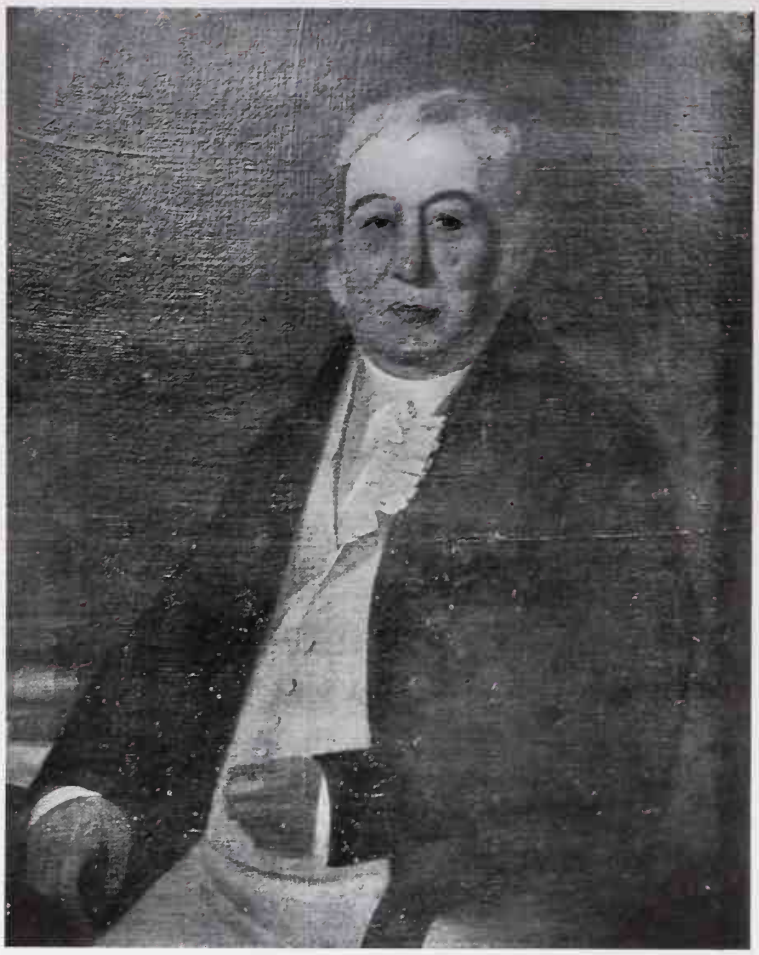
an old oil-painting which no one here is able to identify. It has been in this museum for more than twenty-nine years to my knowledge. It is probably that of some Australian pioneer, and may be connected with some of the old families at home. The top book in the painting is the *Philosophy of Mineralogy*, by R. Townson, and was published in 1798, therefore the picture was painted after that. I will be obliged if you will have a copy of the photo-print published in THE CONNOISSEUR, London, with the hope that it may be recognised by some reader."

Yours faithfully,
JEPSON BROS. & CO., LIMITED.

UNIDENTIFIED PAINTING (No. 217).

DEAR SIR,—Herewith I am sending you a photo of an old canvas I own. I have no knowledge of the master, and I thought, perhaps, you may interest your readers by publishing the picture, which represents *Brennus receiving tribute to evacuate Rome*. The size of the canvas is 36 in. by 56 in. Any information you can give me on the above will be greatly appreciated by

Yours very truly,
ADAM PIETZ
(Philadelphia, U.S.A.).



(216) UNIDENTIFIED PORTRAIT

(217) BRENNUS RECEIVING TRIBUTE TO EVACUATE ROME

UNIDENTIFIED PORTRAIT (No. 218).

DEAR SIR,—I have sent a photograph of a painting in my custody, which the owner would be very glad to have identified. On showing the painting to G. V. F. Mann, Esq., Director of the National Art Gallery of New South Wales, he was good enough to suggest that

identification could probably be established through the medium of THE CONNOISSEUR. With that object perhaps you will be so good as to publish the photograph in NOTES AND QUERIES. The painting, the size of which is 29½ in. by 24½ in., is supposed to be the work of Sir Peter Lely, and has been in the possession of the owner's family for about a hundred years.

Yours faithfully,
P. J. DOWLING
(N.S.W., Australia).

(218) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 162).

DEAR SIR,—Further to her letter which appeared in our issue for June, Mrs. C. M. Morgan wishes us to state that she will be glad to know if any of our readers can explain the inscription which is reproduced herewith. It is only faintly visible, which makes the work of transcription difficult, so that this rendering of it may not be absolutely correct. Further particulars will be found in the letter already mentioned.

UNIDENTIFIED PICTURE (No. 213), JUNE, 1916.

SIR,—This picture is by M. Dubasty, a French painter. He also painted a similar style of picture—a boy dressed like a soldier and seated on a wooden horse. It was called *The Cavalry Charge*.

Yours truly, JOHNSON TAYLOR, M.D.

P.S.—The name of the picture referred to was *The Little Drummer*.

THE WORK OF THOMAS SULLY.

DEAR SIR,—In the article in the June number, 'The Metropolitan Museum, New York," reference is made to "Sully," America's fine artist, the teacher of West. I have seen one of his magnificent works, a copy of Rembrandt, from the Pitti Palace, Florence—so exquisite as a copy in every detail that many who know the original think it the original. It is signed and dated, "Thom. Sully Ridenson, U.S.A., 1844." I think the day is not far distant when the works of this great master will be considered equal to Reynolds, Romney, or Raeburn, and Americans will bid high for an example.

Yours faithfully, C. M. W. DINNIS.

UNIDENTIFIED PORTRAIT (No. 219).

DEAR SIR,—I have taken an expert opinion on this painting, and it has been pronounced to be a copy. Can any one tell me where the original is? It is probably by or after Van Dyck. On the base of the pillar is the following: "Isabelle Da Rouxselle de Grancay, Dame Da Cour de la Reine D'Espagne." In the left lower corner "M. F." These have not come out in the photograph.

J. I. JEFFERSON.

THE LEON COLLECTION, PART I.
(SEPTEMBER, 1915).

DEAR SIR,—In last year's September number of your magazine I see a photo from a picture by Miereveld in Mr. George Leon's collection, representing *Petronella Barre*. This lady, whose surname was Borre, was the wife of François van Aerssen (van Sommelsdijck), a member of a then very influential

noble family, and one of the most distinguished Dutch diplomatists of the period.

In 1640 Van Aerssen was sent on a mission to the English Court (together with Jan Wolfert van Brederode, the brother-in-law of Stadholder Frederik Hendrik) to ask for the hand of Princess Elisabeth, daughter of Charles I., for Prince Willem, afterwards Stadholder Willem II. Originally Princess Mary was destined to become Willem's bride, but the sympathy for Spain (then still at war with the United Provinces), which was then predominating at the English Court, made it wiser to be content with the younger daughter for a future spouse of the hereditary Prince of Orange. The ambassadors, however, arriving in England, found the Spanish sympathies weakened, and asked, as had been intended originally, for the hand of Mary, the Princess Royal. The outcome was the marriage of the young couple, who became the parents of King William III. of England. Cornelis, the son of François van Aerssen and Petronella Borre, was afterwards a close friend of Willem II.

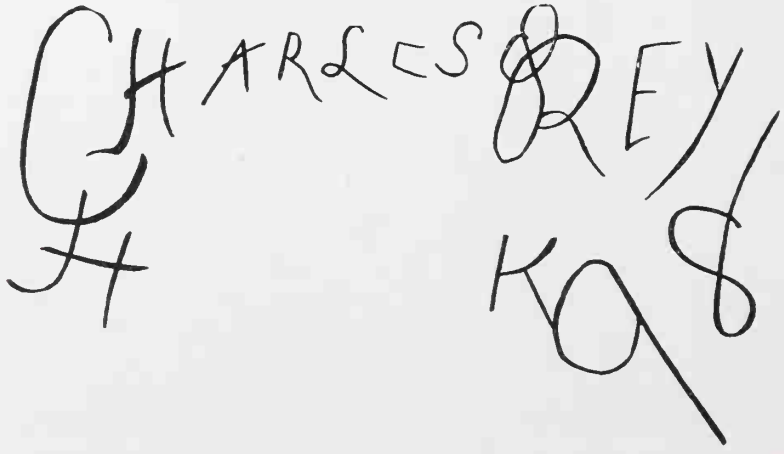
ξ' (219) UNIDENTIFIED PORTRAIT

The portrait of a prince in the chimney-piece in Quinkhard's picture from the same collection seems to represent the Prussian king, Friedrich Wilhelm I. Perhaps the group depicted by Quinkhard is the family of a resident of his Prussian Majesty in Amsterdam, where the artist worked.

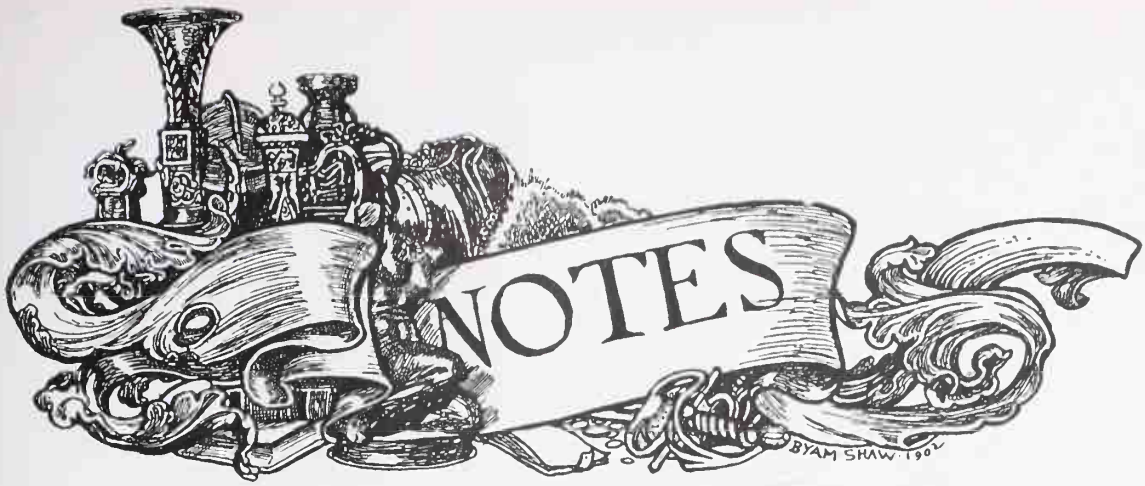
Yours truly,
A. STARING
(Voorschoten, Holland).

THE LEON COLLECTION, PART I. (SEPT., 1915).

DEAR SIR,—Dr. H. de Groot writes:—"Petronella Borre (not Barre) was wife of François van Aerssen, a famous Dutch diplomat (1572–1641) (Heer van Sommelsdijk de Plaat en Spijk)." Her arms are described by Riet Hap, "armorial général d'azur à un ecusson d'argent en abîme, un franc quartier du même chargé de trois aigles de sable," which corresponds exactly with reproduction given. About Aerssen, see *Nieuw Nederlandsch brogra fesch woorden bock*, vol. iii. His portrait is at Mauritshuis.—C. H. C. B.



INSCRIPTION ON UNIDENTIFIED PAINTING NO. 162



The Kitchener Bowl

We illustrate on this page the bowl purchased by Mr. Frank Partridge for 230 guineas at the Kennedy sale, and presented by him, in remembrance of Lord Kitchener, to the London Museum. Mr. Partridge saw Lord Kitchener on the Thursday before he died, and the last words of his lordship to Mr. Partridge were that he would be very glad if he would purchase the little bowl to which he had taken a great fancy. A friend of Lord Kitchener came down from the North, purposely out of sentiment, to buy the piece, and for that reason the very high price had to be paid in order that it could be presented to the nation. It is illustrated in Hobson's book, and was at one time in Mr. Trapnell's collection, and previously in the possession of a mandarin.

THE KITCHENER BOWL

The Connoisseur Colour Plates

The proprietors of a contemporary publication have been complaining that their coloured plates are sometimes taken by dealers and framed up for sale. This has been regularly done with the plates of The Connoisseur since the foundation of the journal, ten shillings being frequently obtained for a single framed print. We ourselves see no objection whatever to the practice, which is perfectly legitimate, as obviously the purchaser of a magazine is at liberty to do what he likes with its contents. We must, however, strongly deprecate the action of unscrupulous or ignorant dealers—obviously men of little repute or standing—who apparently sell Connoisseur reproductions from old prints in colour and miniatures as originals. From time to time we have submitted to our Enquiry Department for expert opinion Connoisseur plates which have been artificially aged and put into old frames, which have been obviously sold to their lay owners as genuine old impressions. It is, of course, obvious that no regular reader of The Connoisseur could be deceived by such works, and to those who are not regular readers we should point out that by examination by a magnifying-glass it is always easy to discriminate between the reproductions and originals. It is hardly necessary to say that no dealer of repute would descend to such a practice, which is generally confined to obscure shops in little country places, whose business largely consists in setting traps for bargain-hunters.

LUNGAME PUBLIC LIB.

THE deep-toned wind instrument known as a serpent was formerly used not only as the bass instrument in parochial church bands, but was also frequently included among the instruments used by military bands in the earlier part of the nineteenth century. In 1838, G. F. Graham (*Mus. Comp.*) wrote that "the serpent is chiefly used in military music." In cleaning the brass-work at the larger end of an instrument of this description belonging to the Taunton Castle Museum, it was found to be inscribed with the words "Somerset Militia" (see the accompanying drawing).

A Military "Serpent"

EXTERIOR DECORATION OF THE KITCHENER BOWL

EXTERIOR DECORATION OF THE KITCHENER BOWL

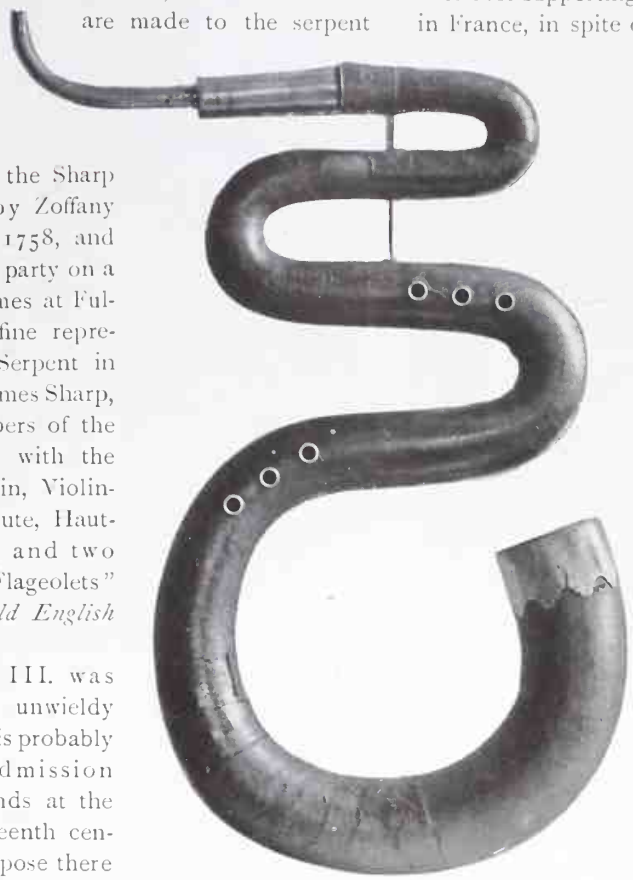
This serpent is a typical specimen, and is composed of two pieces of wood hollowed out and cut to the desired shape in a somewhat snake-like form, having three U-shaped turns. It is joined together by gluing, so as to form a tube of wide calibre, with an inside diameter of $3\frac{3}{4}$ inches at the wider end. It is covered with leather (now black) to ensure solidity. Measured along the middle of the tube, the length of the leather-covered part is 6 feet 7 inches, the brass tubing (in two parts) at the smaller end adding $13\frac{1}{2}$ inches more to the length; the vertical height of the instrument is 29 inches. Unfortunately the cup-shaped mouthpiece is missing. The tube is pierced laterally with six holes in two sets of three. The first set is covered with the fingers of the right hand, and the other set with those of the left. The holes are finished with rings of bone having an inside diameter of $\frac{1}{2}$ inch. A chromatic compass of three octaves can be produced by means of the six holes, which, being of small diameter, affect the intonation and timbre of the instrument adversely. The application of keys to the serpent (sometimes as many as fourteen or seventeen) made it possible to place the holes differently. Thus the timbre was improved and helped to rectify the inequality of the notes. If not overblown, the instrument yields a soft, "woody" but peculiar tone, which is found in certain organ stops.

INTERIOR DECORATION OF THE KITCHENER BOWL

At the close of the sixteenth century a true bass instrument of the Cornett type was invented by Guillaume, Canon of Auxerre. It was adopted for supporting the plain-chant (described by Mersenne in *Harm. Instr., Libri IV.*, 1636). It was called the serpent (Latin, *serpens*, creeping; French, *serpent*; German, *serpent, schlangenrohr;* Italian, *serpentone*). In the year 1603 it seems to appear under the name of "Lysarden" in the inventory of instruments at Hengrave Hall, Suffolk. The serpent was derived from the old wooden cornets (*Zinken*), and was the progenitor of the bass horn, Russian bassoon and ophicleide, which in their turn disappeared owing to the advent of the valved tubas introduced about 1830, and improved by Adolphe Sax, of Paris.

The serpent figures in the parts of Handel's "Water Music," 1715, and in the "Firework Music," 1749. There are also parts for this instrument in Mendelssohn's oratorio "St. Paul"; in his overture,

"A Calm Sea and Prosperous Voyage"; in Wagner's "Rienzi" and Bennett's "May Queen"; and in the works of Auber, Rossini, and Verdi. Various references are made to the serpent in Thomas Hardy's "Under the Greenwood Tree."



A MILITARY "SERPENT"

"In a group of the Sharp family, painted by Zoffany before the year 1758, and showing a musical party on a yacht on the Thames at Fulham, there is a fine representation of the Serpent in the hands of Mr. James Sharp, whilst other members of the family are shown with the Harpsichord, Violin, Violincello, Theorbos Lute, Hautboy, two Horns, and two Whistle Flutes or Flageolets" (F. W. Galpin, *Old English Instruments*).

King George III. was interested in this unwieldy instrument, and this probably accounts for its admission into the army bands at the close of the eighteenth century, for which purpose there was a tendency to make the windings of the serpent more compact. "It is said that he suggested the method of holding it sideways so as to avoid the movement of the player's knees when marching, and he also proposed the turning outwards of its open end in order to increase the tone." Some of the military serpents were covered with green baize. Frichot, a French refugee in London, introduced a variant in brass, which soon won favour under the name of "bass horn," or "basson russe," in English military bands.

Towards the end of the eighteenth century the organ went out of fashion in some parts of England, and many villages preferred the parochial church band, which generally played in the western gallery. Music of this kind lingered long in the West of England, as, for instance, at Portishead (Somerset), Martinstown (Dorset), and at Winterbourne Abbas (Dorset), where the church band did not disappear till 1881. The serpent was, however, regarded as an "unclean beast" in certain parts of Dorset. The bass produced by the serpent became a valuable addition to church concerted music for supporting the voices of the choir, especially in France, in spite of the harsh and unpleasant tone of the instrument. Some of the English clergy considered that its use in divine worship was unscriptural.

H. St. George Gray.

SOMERSET MILITIA

INSCRIPTION ON ABOVE

Pocket Sun-dial and Compass

The pocket sun-dial and compass in a green leather case illustrated is an interesting reminder of the time when the possession of a watch was only possible to the wealthy.

The gnomon is made to fold down, and provided with an adjustment graduated in degrees of arc, so that it can be set to suit the latitude of the place at which it is used, the limits being 40° and 60°, say, from Madrid to Bergen.

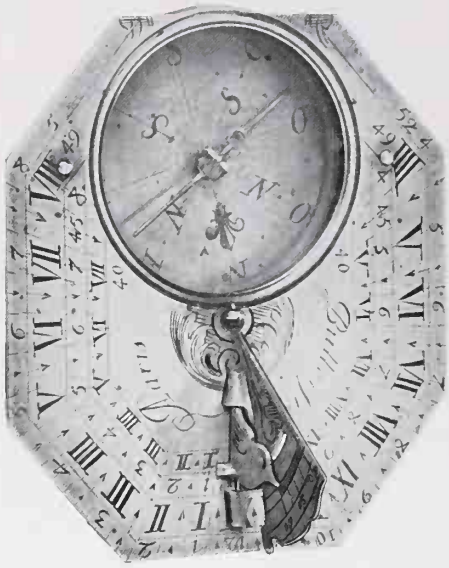
On the back of the instrument is engraved the latitude of twenty towns, mostly in France. Disregarding the necessary difference between "sun-dial" and "clock" time, which varies from day to day, there is no correction for the difference in the declination of the compass at different places, nor for its smaller variation from year to year at the same place; neither is there anything to show when the dial is placed on a truly level surface, which is important.

With all these sources of error the readings can only be approximations, no doubt useful when there were no trains to catch and but little importance was attached to knowing the time within a few minutes. The maker's name is given as Butterfield, of Paris, and the correction for the magnetic declination would have been correct for that city in the latter part of the eighteenth century. This indication of the probable date of the instrument is, to a certain extent, confirmed by the style of the lettering.

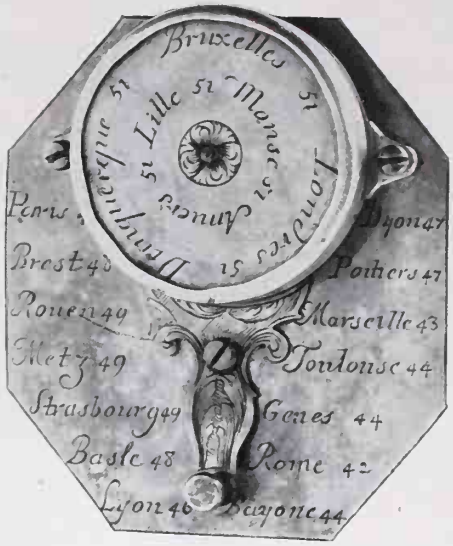
The workmanship is very fine, especially the little bird that holds the gnomon.

Our Plates

It appears something of an anomaly that an important and costly picture, purchased for the National Gallery two years ago, should not yet be on public view. This has happened in the case of the portrait of a *Lady and Child*, by Sir Anthony Van Dyck, acquired from Earl Brownlow in 1914, which the authorities wisely resolved should be put at once in a place of safety, rather than exposed to the risk of damage from German air raids. Our illustration of this fine work—the most valuable individual addition to the National Collection since the purchase of Holbein's *Duchess of Milan*—is taken from a faithful copy made long before the original was secured for the country. The picture originally came from the Balbi Palace, Genoa, being brought into England something over a hundred years ago, and successively passing through the collections of Sir A. Hume, Lord Alford, and Earl Brownlow. The last-named sold it to the Government for £10,000, a sum which must be accounted considerably below its market value.



POCKET SUN-DIAL AND COMPASS



FRONT AND BACK VIEWS

Though the names of a few of the chief lights of the eighteenth and early nineteenth-century school of English miniature painters are well known, the merits of their contemporaries are largely overlooked by the general public, and even by standard writers on the subject. Thus the work of even such a capable artist as William Grimaldi may be said to be only appreciated by collectors, and comparatively little has been discovered concerning his career. His style, as illustrated by the reproduction of his *Portrait of a Lady*, painted in 1796, in its exquisite delicacy of touch, and the grace and charm with which he invests his sitter, recalls that of his more popular contemporary, Cosway. Yet as Grimaldi commenced miniature painting practically at the same time as Cosway, he must not be accounted an imitator of the latter, but one of the same group of painters who, in responding to the fashionable taste of the day, developed a manner which, though superficially similar, showed many individual divergencies of expression. Another miniature artist, less known than Grimaldi, was T. Braine, whose charming portrait of *Commissioner Hartwell's Son* was exhibited at the Royal Academy in 1797. It is inscribed on the back, "T. Braine, pinxit, 20, George Street, Hanover Square," an address he only lived at for that year. He exhibited at the Academy from 1791 to 1802, but beyond the list of his Academy exhibits and the addresses from which he sent them, practically nothing is known of this artist, whose work, as exemplified by the portrait reproduced, was obviously of great merit. The three black-and-white plates all illustrate well-known works. The Louvre contains both *La Source*, by Ingres, and Greuze's *La Laitiere*. The former picture may be esteemed the swan-song of the French classical revival. It was painted in 1856, when Ingres was in his seventy-eighth year, and is one of the most beautiful idealised expressions of feminine form that has ever been produced. The picture of *Lady Elizabeth Seymour*, by Reynolds, now in the Wallace collection, was painted in 1781, and is a fine example of the artist's later period. The lady was the eighth child of Francis, first Marquess of Hertford. She was born in 1754, and died unmarried in 1825.

MESSRS. PUTTICK & SIMPSON held a sale of prints by Baxter and Le Blond on May 15th. *The Parting Look* (without man with box) realised £5; *The Opening of Parliament*, £4 10s.; and *The Small Bride*, £3 3s. Amongst other lots, *The Day before Marriage* brought £2 16s.; *Napoleon I.*, £2 12s. 6d.; *News from Home* and *Australia*, £2 12s. 6d.; *Jenny Lind* and *Jenny Treffz*, on music covers, £2 10s.

Engravings and Etchings

At the same galleries on May 19th, the set of four aquatints in colours, *Fox Hunting*, by Reeve, after Wolstenholme, fetched £35. On June 2nd, the pair of mezzotints in colours, *Jack in Bilboes* and *The Contented Waterman*, by W. Ward, after G. Morland, realised £40.

The print sale held at Messrs. Christie's on June 5th opened with the property of the late F. W. Farrer. A first state, with wide margin, of *The Countess Gower and Child*, by S. Cousins, after Sir T. Lawrence, was knocked down for £136 10s. Shortly afterwards, a pair, first states, of *The Dilettanti Society*, by C. Turner and W. Say, after Sir J. Reynolds, fell for £22 1s. These were succeeded by an anonymous collection, in which the feature was a series of eleven of *The Cries of London*, by Cardon, Schiavonetti, etc., after Wheatley, printed in bistre. The highest bid was one of £162 15s. The two lots immediately following the *Cries* were taken together, and realised £63. They consisted of *The Woman taking Coffee* and *The Charmer of the Morning*, both after L. Marin, and printed in colours. A proof before letters, printed in bistre, of *Lady Rushout and Daughter*, by T. Burke, after A. Kauffman, made £31 10s.; *Mrs. Tickell*, by J. Condé, after R. Cosway, printed in colours, £26 5s.; *Qu'en dit l'Abbé*, by N. de Launay, after N. Lavreince, with APDR, £24 3s.; *Hesitation*, by and after W. Ward, printed in bistre, with wide margin, £19 19s.; *Madame Schindlerin*, by J. R. Smith, after Sir J. Reynolds, first state; *Blindman's Buff*, by W. Ward, after G. Morland; and *The Public-House Door*, by and after the same, open letter proof, £15 15s. each; and *Pointers*, by W. Ward, after Sartorius, open letter proof, £14 14s. The day closed with a collection of various properties. The most striking sum secured was £131 5s. for a first state of *Mrs. Orby Hunter*, by J. Young, after J. Hoppner; *Miss Cumberland*, by J. R. Smith, after G. Romney, brought £33 12s.; *The Turnpike Gate* and *The Alehouse Door*, by C. Turner, after J. J. Chalon, a pair, printed in colours, £31 10s.; *The Mask* and *The Ghost*, by Schiavonetti, after R. Westall, a pair, printed in colours, £29 8s.; *The Gamesters*, by W. Ward, after Rev. W. Peters, in colours, £26 5s.; and *Innocent Revenge*, by C. Josi, after R. Westall, printed in colours, £17 17s.

A number of modern etchings were sold at the King Street rooms on June 19th. A second state of *Shere Mill Pond* (H. 38), by Sir F. Seymour Haden, realised £40 19s.; *The Interior of Burgos Cathedral*, by Axel H. Haig, £58 16s.; and *Mont St. Michel*, by the same, £30 9s. The last-mentioned was the property of the late Sir Trevor Lawrence, Bart., K.C.V.O. By D. Y. Cameron, *Ca D'Oro* (R. 310) made £42; *San Giorgio Maggiore, Venice* (R. 213), and *Cour des Bons Enfants, Rouen* (R. 277), before the horizontal lines in the immediate foreground, £27 6s. each; *Rosslyn Chapel* (R. 314), *Amboise* (R. 352), and *Place Plumereau, Tours* (R. 353), £26 5s. each; *St. Mark's, No. 3* (R. 311), £25 4s.; *Street in Cairo* (R. 414), and *Kincardine*, £22 1s. each; *The Crucifix* (R. 281), £21; *Dinnet Moor* (R. 431), £20 9s. 6d.; *Murthly on the Tay* (R. 376), before additional dry-point shading, £15 15s.; and *The Gargoyles, Stirling Castle* (R. 284), and *On the Ourthe* (R. 389), before additional dry-point lines, £11 11s. each. These were followed by some etchings by Muirhead Bone, of which *Clare Market* (D. 147) secured £39 18s.; *Demolition of St. James's Hall: the Exterior* (D. 207), first state, £35 14s.; *Distant Oxford* (D. 195), £28 7s.; *The Old Arcade, Glasgow* (D. 61), fourth state, unique, £26 5s.; *Strand*, £16 16s.; *The East Breast, Greenock* (D. 76), £15 15s.; *Spring at Cardross* (D. 70), second state, the one contemporary impression, mentioned by Mr. Campbell Dodgson, £14 14s.; *St. John's Wood* (D. 208), and *Arundel, Sussex*, £13 13s. each; and *The Old Court House*, and *Glasgow Shops* (D. 41), fourth state, £11 11s. each. Of Muirhead Bone's "Glasgow set," a second state of *Shipbuilders, Whiteinch* (D. 47), brought £27 6s.; *The Old Jail* (D. 44), fifth state, and *The Dry Dock* (D. 48), sixth state, £26 5s. each; and *Gorbals* (D. 45), first state, £24 3s. A collection of James McBey's etchings were next put up, when *View in Wales*

was knocked down for £16 16s.; *Tangier*, £15 4s. 6d.; *The Skylark*, £14 14s.; *The Shower*, £14 3s. 6d.; *Richborough Castle*, and *Thanet, from Richborough*, £13 2s. 6d. apiece; *April in Kent*, £12 12s.; and *Ebbsfleet*, £11 11s. The modern etchings section also included works by A. L. Zorn and J. McN. Whistler. Amongst those by the former artist, *Frightened* attained the amount of £18 7s. 6d.; *Shallow*, £16 5s. 6d.; *Dalaro*, £15 15s.; *Une Bague* and *Aug. Strindberg*, £14 14s. each; *Demoiselles d'Honneur*, £14 3s. 6d.; *The Crown Princess of Sweden*, £13 13s.; and *The Ford* and *The Hair Ribbon*, £11 0s. 6d. each. Of the two specimens by Whistler, *Billingsgate* (W. 45) secured £19 19s., and *Fulham* (W. 148), £12 2s. 6d. Both of these bore the butterfly in pencil. On the same day an artist's proof of *Lady Castlereagh*, by H. T. Greenhead, after Sir T. Lawrence, fell for £14 14s.; whilst an artist's proof of *Mrs. Cuthbert*, by J. B. Pratt, after the same, secured a similar sum.

THE sale held at the King Street rooms on May 26th commenced with the property of the late Thos. Wallis.

Paintings and Drawings

The Fencing Lesson, by P. Joanowitch, 39 in. by 58 in., realised £231; whilst the same amount was bid for J. Lavery's *The Pergola*, 38½ in. by 48½ in. Two other works by Lavery were also sold, *My Garden in Morocco*, 39½ in. by 49½ in., which made £225 15s.; and *Moonrise*, 39½ in. by 49½ in., £157 10s. *An Eastern Girl*, by J. L. Gérôme, 20 in. by 15½ in., which was exhibited at the Guildhall, 1895, and at Burlington House, 1900, from the collection of G. McCulloch, 1913, fetched £210; *The Norfolk Broads*, by K. Heffner, 46½ in. by 78 in., and *A Passing Cloud*, by C. Bisschop, 42 in. by 35½ in., £99 15s. apiece; *The Angelus*, by J. Wopfner, 1888, 43 in. by 69 in., £89 5s.; *A Winter Landscape*, by L. Munthe, 26¾ in. by 47¾ in., £78 15s.; *The Horse Race: a Carnival at Rome*, by F. Pradilla, on panel, 10¾ in. by 6½ in., exhibited at the Guildhall, 1901, from the Gambart collection, £71 8s.; and *A Stable Interior*, by J. F. Herring, senior, 1864, 32½ in. by 43 in., and *A Gentleman in 17th Century Costume*, by J. Pettie, R.A., 32½ in. by 23½ in., £54 12s. each. These were succeeded by some miscellaneous properties, of which *The Knacker's Yard, Dublin*, by W. Orpen, A.R.A., 49 in. by 39 in., exhibited at the International Society of Sculptors, Painters and Gravers, 1911, realised £252; *Pansies in a Basket*, by H. Fantin-Latour, 1875, 14 in. by 20½ in., £220 10s.; *The Landlord*, by W. Nicholson, 29 in. by 29 in., awarded gold medal, Munich, 1905, £157 10s.; *The Bull-Fight*, by Charles Conder, 13½ in. by 17½ in., £120 15s.; *A Decoy*, by Hon. John Collier, 93 in. by 57 in., exhibited at the Royal Academy, 1894, sold by order of the executors of the late Lady Dixon, £136 10s.; *Head of a Girl*, by David Muirhead, 1910, 29 in. by 24½ in., £78 15s.; *The Ploughman homeward plods his weary way*, by B. W. Leader, R.A., 1884-1905, finished study for the large picture, 17½ in. by 25½ in., £60 18s.; and *A Picnic in the Hayfield*, by Charles Conder, 20½ in. by 25 in., £54 12s. The property of the late Miss Isabel Swinburne was then offered, the outstanding feature consisting of two drawings by J. M. W. Turner, R.A., which were executed as a direct commission given to the artist by Sir John Edward Swinburne, since when they have never been out of the possession of this family. Both works were exhibited at Burlington House in 1887. *The Castle of Chillon*, signed, 11 in. by 15½ in., was knocked down for £682 10s.; and *The Lake of Thun*, signed in full and dated 1809, 15¼ in. by 22 in., £630. Amongst the pictures in this property, *A Heath Scene, near Norwich*, by J. Crome, 17 in. by 26 in., exhibited at Burlington House, 1888, secured £267 15s. The collection of paintings belonging to Joseph Standen, Esq., of Twickenham, was dealt with next. Sir J. E. Millais's well-known subject of *Cymon and Iphigenia*, painted 1848–51, 44 in. by 57 in., realised £525. It came from the collection of James Wyatt, 1853, for whom it was painted, and was exhibited at the Millais Exhibition, Burlington House, 1898; Whitechapel Art Gallery, 1898; and at the Pre-Raphaelite Exhibition of the Manchester Art Gallery, 1911. It was illustrated in the catalogue of the last-named, and also in J. G. Millais's *Life and Letters of Sir J. E. Millais*. *The Young Anglers: Gillingham, Kent*, by W. Muller, 41½ in. by 33½ in., sold for £252. Amongst the old pictures in the Standen collection, a *Portrait of a Youth*, by A. Cuyp, on panel, 20 in. by 17 in., exhibited at Burlington House, 1908, made £472 10s.; *A Cavalier Drinking*, by Jan Duck, on panel, 15 in. by 11¾ in., exhibited at the same, 1908, £262 10s.

The top price paid at Messrs. Christie's sale of the collection of the late J. Staats Forbes, on June 2nd, was £504 bid for *Clarissa*, by Sir J. E. Millais, 1887, 56 in. by 34½ in., which was shown at the New Zealand International Exhibition, 1906-7. Three pictures by Corot were in evidence:—*A Landscape and Tower: a View in Italy*, 8¾ in. by 16¾ in., on which the hammer fell for £157 10s.; *The Falls of Tivoli*, 15½ in. by 12 in., £52 10s.; and *A Hilly Landscape*, on panel, 10 in. by 8¾ in., from the artist's sale, £32 10s. By James Ward, R.A., *A Lioness and Heron*, signed with monogram, 1816, 44½ in. by 58 in., was knocked down for £105. This work was exhibited at the British Institute, 1817; at Burlington House, 1885; at the Guildhall, 1894; and at the Bristol Art Gallery, 1908. Other sums were £81 18s. for Sir H. von Herkomer's (1878) *Haymaking and Lovemaking*, 27¼ in. by 35½ in., exhibited at the New Zealand International Exhibition, 1906-7; and £78 15s. for *A Street in Dieppe: Moonlight*, by F. Thaulow, 23½ in. by 18 in.

Mr. Dowell held a sale of modern pictures, including the property of the late Viscount Melville and other collectors, at his rooms in Edinburgh on June 3rd. The highest sum bid was £105 for Sam Bough's *Lindisfarne, Holy Island*, 56 in. by 38 in.; *Waiting for the Minister*, by T. Faed, R.A., 20 in. by 29 in., secured £84; *Market Boats on the Meuse, near Dort*, by E. T. Crawford, R.S.A., 51 in. by 35½ in., £65 2s.; *Gathering Stones*, by Robert M'Gregor, R.S.A., 49½ in. by 26½ in., £45 2s.; and *On the Irwell*, by Sam Bough, R.S.A., 81 in. by

BURLINGAME
PUBLIC
LIB.

BOY WITH NEST
FRENCH SCHOOL
In the possession of W. Claude Johnson, Esq.

BURLINGAME
PUBLIC
LIB.

53 in., painted for Alex. Young, Esq., of Kelty, from the collection of W. D. Clark, Esq., £43 1s.

The collection of drawings belonging to the late E. F. J. Deprez was dispersed at Messrs. Christie's on June 8th, when J. McN. Whistler's *Sunday Morning: Domburg*, 5½ in. by 9¼ in., was sold for £147. A few pictures were also offered, and of these *A Milkmaid*, by Sir Luke Fildes, R.A., 1875, 12 in. by 8 in., made £52 10s.; *A Fishing Village*, by W. Shayer, senior, 1835, 28¼ in. by 38¼ in., £52 10s.; *A Beach Scene*, by the same, 1835, same measurements, £50 8s.; and *The Crofter's Team*, by J. Farquharson, R.A., 1876, 42½ in. by 7½ in., exhibited at the Royal Academy, 1876, £42. The property of a lady of title, *A Group of Five Cows by a Stream*, by T. S. Cooper, R.A., 1865, 27½ in. by 39½ in., realised £105.

At Messrs. Puttick & Simpson's on June 20th, a pair of *Interiors, with figures playing cards*, by Sir D. Wilkie, 7¾ in. by 9¾ in., realised £67 4s. These pictures were the property of J. Boyd Kinnear, Esq., to whose grandfather they were presented by the artist.

Pottery and Porcelain

ONE of the most important sales of porcelain during May was held at Christie's on the 19th inst. The late Duchess of Marlborough's set of three Kien-Lung vases and covers, and a pair of beakers, 24 in. and 19 in. high, were knocked down for £1,386, after a spirited contest. They were enamelled in famille-rose, with baskets of flowers, etc., and in brilliant colours, and with pink and blue lambrequin-shaped panels round the shoulders and covers and pink bands round the borders. From the same collection a set of three Kien-Lung vases and covers, and a pair of beakers, fluted and enamelled in famille-rose, the covers surmounted by green figures of kylins, 22 in. and 17¼ in. high, made £273; and another pair of vases of the same period, enamelled with flowers in famille-rose, in leaf and mirror-shaped panels on mazarin-blue ground, 22 in. high, mounted with chased ormolu lips, handles, plinths, and lily-branches to form candelabra for three lights, each £136 10s.

The pair of Sèvres vases and covers, painted with classical subjects, probably by Dodin, 12½ in. high, from the Adeane collection, were also the subject of much attention, the hammer falling upon a bid of £1,050. A pair of Chelsea groups of children, symbolising "The Continents," 9½ in. high, rose to £157 10s. The property of the late Dowager Countess of Normanton, a Kang-He dish, enamelled in famille-verte, with a basket of flowers, etc., 15 in. diam., attained the amount of £34 13s.

On May 2nd the same firm secured £48 6s. for a pair of Kien-Lung vases and covers, of inverted pear-shape, enamelled with panels of figures and a red and gold diaper groundwork, height 23 in.

A set of four Chelsea figures of children, emblematic of "The Elements," 10 in. high, realised £115 10s. at Christie's on May 4th. An old Worcester mug, painted with birds and flowers in the Hizen taste, in scroll panels on powdered-blue ground gilt with flowers, 5¾ in. high, brought £40 19s.; and a Bow candlestick, with figures of a girl and youth playing bagpipes and hurdy-gurdy, and seated in an arbour of flowers, 8½ in. high, £35 14s. A pair of Chelsea candlesticks, with figures of a shepherd and shepherdess, with birdcage, lamb and dog, reclining on a balustrade, with an arbour at the back, 11½ in. high, fetched £46 4s. On the same day a pair of Kien-Lung famille-rose beakers, 9½ in. high, sold for £71 8s.; and a Kang-He famille-verte dish, 13¾ in. diam., £48 6s.

On May 9th a pair of Kang-He famille-verte vases, 12 in. high, were knocked down for £81 18s. Part of a Kien-Lung famille-rose tea service, with the Egmont arms, consisting of about twenty pieces, secured £42.

At Messrs. Sotheby's, on May 22nd, a Frankenthal group of a gallant playing a mandoline to a lady singing, mark pencilled in blue, repaired, fetched £36. On May 24th some Wedgwood portrait medallions were in evidence, and of these a large oval of Sir Isaac Newton, bust facing, head turned to the left, with a comet at the right side, 10½ in. by 7¾ in., signed "Wedgwood & Bentley," brought £59; and a large oval of Captain Cook, bust facing, head turned to the left, 10 in. by 8 in., signed as before, £52. The latter was said to be the only large copy known.

The late Sir Trevor Lawrence's collection was dispersed at Christie's on May 29th and three following days. The highest price of the first day, and, for that matter, of the sale, was £1,312 10s. given for a set of three Worcester vases and covers, of hexagonal shape, tapering towards the base, finely painted with exotic birds, etc., in scroll panels with gilt borders, on dark blue scale-pattern ground. These pieces measured 15 in. and 11½ in. high, and came from Lord Haldon's collection, 1891. The following noteworthy prices were also secured on May 29th:—£483 for a Worcester dessert service of 53 pieces, painted with exotic birds on white ground with dark blue and gold borders; £183 15s. for a Worcester tea service of 20 pieces, painted with foliage in lake and green in turquoise and lake borders; and £115 10s. for another Worcester tea service of 23 pieces, painted with festoons in red and green in turquoise scale-pattern borders. On the second day of sale, a Dresden tea service of 71 pieces, painted with poultry and flower-sprays in panels on blue scale-pattern ground, realised £115 10s.; and amongst the Dresden figures, a group of lovers, seated before an arbour, 7¼ in. high, brought £78 15s.; and a group of a Chinese lady and gentleman, seated in an arbour, 7¼ in. high, £50 8s. Both these groups came from the Dickins collection, 1879. Later in the day a pair of Buen-Retiro candlesticks, the stems modelled with figures and flowers, on triangular bases, with ormolu nozzles, 14 in. high, from the same collection, made £89 5s.

May 31st saw some valuable lots disposed of. A Kien-Lung famille-rose dish, enamelled with figures on a terrace in the centre, 21 in. diam., was knocked down for £430 10s.; a pair of Kang-He powdered-blue bottles, enamelled with kylins, etc., in famille-verte, 10½ in. high, £378; and a Yung-Ching eggshell bowl, the centre brilliantly enamelled with figures, etc., 7¾ in. diam., from the collection of H. de Zoete, 1885, £204 15s. Of three

Kang-He famille-verte vases, enamelled with landscapes, etc., one, 18 in. high, from the collection of John James, 1873, made £178 10s.; a second, 20 in. high, £141 15s.; and a third, 17¾ in. high, from the de Zoete collection, £120 15s. A Ming globular jar and cover, enamelled with aquatic weeds in famille-verte, and painted with carp, 18½ in. diam., which was exhibited at the Burlington Fine Arts Club, sold for £136 10s. A pair of white cups, pierced with trellis-work and delicately modelled with small biscuit figures in relief, 3½ in. diam., from the Morrison collection, 1877, exhibited at the Burlington Fine Arts Club, attained the amount of £131 5s.; and not long afterwards a pair of powdered-blue beakers, pencilled with formal flowers and foliage in gold, 18 in. high, brought £141 15s. On June 1st, the last day of sale, a pair of Kang-He powdered-blue cylindrical vases, enamelled with flowering plants in famille-verte, 9½ in. high, realised £204 15s.; a pair of Kang-He famille-verte square jardinières, 11½ in. high, 11 in. square, £173 5s.; and a Kang-He famille-verte cylindrical vase, enamelled with a tournament scene, 18 in. high, £136 10s.

Some interesting pieces, the property of the late Miss Simpkins, of Brighton, were sold at Christie's on June 6th. Of these, a Chelsea group, "The Fortune-teller," 12½ in. high, realised £141 15s.; and a pair of Bristol figures of a peasant girl and youth, carrying a kid and a milk-pail, modelled by Tebo, marked "To," 11 in. high, £115 10s.

A Swansea cabaret, by Dillwyn & Co., of 8 pieces, painted with pink roses and insects on white ground, and with floral wreaths round the borders, 18½ in. wide, impressed mark, made £115 10s. at Christie's on June 15th.

A collection of great interest to connoisseurs was that formed by S. E. Kennedy, Esq., which came under the hammer at the King Street rooms on June 21st and 22nd. We have not sufficient space at disposal to note more than a few of the higher prices, but the following may be quoted as typical. The top price was £1,155 given for the curious figure of a Nubian slave-girl, 16¼ in. high, which belonged to the early Kang-He period. A Kang-He famille-noir bowl, enamelled with flowers in famille-verte, 7¼ in. high, 13½ in. diam., fetched £945; a pair of Kang-He famille-verte figures of kylins, 18 in. high, figured on page 148 of Hobson's *Chinese Pottery and Porcelain*, £892 10s.; a set of three Kien-Lung vases and covers, and a pair of beakers, 19 in. and 15½ in. high, illustrated on page 224 of the same work, £787 10s.; a pair of Kien-Lung famille-rose dishes, 21½ in. diam., exhibited at the Burlington Fine Arts Club, and illustrated on page 208 of the book mentioned above, £756; a Kang-He famille-verte dish, with a mandarin surrounded by attendants, etc., brilliantly enamelled on a white ground, 20½ in. diam., £651; a pair of Kang-He eggshell lanterns, of oviform shape, enamelled with scenes from a romance in famille-verte, 8½ in. high, £588; and a figure of Kien-Kung, the god of war, seated, his right arm upraised, his body armour of biscuit, gilded, his robe enamelled with dragons and clouds, 12½ in. high, Ming, £546. Amongst other lots, a set of the eight Immortals, enamelled chiefly in famille-verte, was knocked down for £693; a pair of figures of Hō-Hō birds, brilliantly enamelled, on rock-work plinths, 15 in. high, Kien-Lung, £588; an early Ming vase, with inverted pear-shaped body and beaker neck, inscribed to the effect that it was given by the village of Yi Tsao Li to a temple in Pa Tsen Tze, capital of the province of Say Shi, the monster handles being of champlevé enamel on copper, 22½ high, illustrated on page 24 of Hobson's *Chinese Pottery and Porcelain*, £441; and a pair of powdered-blue beakers, each enamelled with ladies carrying a fan and joey, walking on a terrace, in famille-verte, in two upright panels, the ground being pencilled with dragons in gold, 11 in. high, Kang-He, £367 10s. A special note and illustration of the beautiful bowl which was secured by Mr. Partridge for the nation as a memorial of Lord Kitchener will be found in our NOTES pages. This piece, which measures 8¾ in. diam., and belongs to the Yung-Ching period, is enamelled in famille-verte, with the eight immortals. It came from the Trapnell collection, and is illustrated in Hobson's *Chinese Pottery and Porcelain*, page 192. The hammer fell upon Mr. Partridge's bid of £241 10s. The remainder of the lots reached sums approximating between 200 guineas and 5 guineas. The total amount realised by the sale was £27,371 18s. 6d.

Stamp Sales

THE season which, apart from Messrs. Puttick & Simpson's and Harmer Rooke's July sales, is now over, has not been remarkable for collections of any importance.

The collection formed by Edmund Shorthouse, one of the old school of collectors, owing to his recent death, has been offered by Messrs. Glendining. Many of his treasures had been picked up by him in the earlier days of philately at very trifling cost.

Messrs. Harmer, Rooke & Co. have just disposed of the collection formed by the late Lady Miller. They have also obtained some remarkable prices for the war provisionals. One planter from Apia, Samoa, paid for his passage over by one envelope costing him about 18s., and yet another envelope containing some rare errors realised £225.

The collector is not selfishly absorbed in his hobbies. Numerous have been the activities in connection with war charities.

The Philatelic War Fund has just added another £570 to the amount raised for the Red Cross Societies by the sale of parcels of Red Cross Borneo stamps generously given by the Directors of the British North Borneo Company.

The collector is also a generous contributor to the finances of the country. Unused sets of the British colonial stamps, some consisting of values to £25, are bought as issued. They cost only a few pence, and for which the Government is not called upon to perform any services.

The coming season promises a somewhat more auspicious opening. Messrs. Harmer, Rooke & Co. announce that they have been instructed by Count de Souza to offer one of the finest collections of the old issue stamps that has been seen on the market for a very long time.

THE resignation of Sir Charles Holroyd from the Directorship of the National Gallery would have been more of a loss to the nation had not this once important office been practically divested of power and responsibility since 1894. Up to that year the Director had supreme control of the institution, whether as regards its management or the purchase of pictures. This system had been instituted in 1855, and under Sir Charles Eastlake (1855–1864), Sir William Boxall (1864–1875), and Sir Frederick Burton (1875–1894), it had worked on the whole admirably. The directors were men of taste and judgment, ever on the look-out for suitable acquisitions to the Gallery; they did not wait for pictures to be brought to them, but ransacked Europe in the search for bargains, and, instead of buying through dealers and paying dealers' profits, bought direct from owners or from the auction-rooms. It cannot be contended that they never made mistakes, but their mistakes were infrequent and inexpensive, while they bought many works for tens of pounds which may be now valued in hundreds or even thousands. A pardonable fault was

A Reform needed in the National Gallery

"ANY MORE ORDERS TO-DAY, SIRE?" CARTOON BY WILL DYSON

that they were not sufficiently catholic in their sympathies; all three—Eastlake and Burton more especially—had a penchant for Italian art, and they somewhat favoured this at the expense of the other schools. But in their time the collection was more or less in an embryo state; there were many gaps that required filling, and if one does not always coincide with their choice, they at least never made the mistake of giving a large sum for a poor picture by an artist already worthily represented. Under their *régime* the National Gallery made greater relative progress than any other important European collection. The same cannot be said of it after the supreme authority was transferred from the director to the trustees. This happened in 1894, when, after Sir Frederick Burton's retirement, Lord Rosebery formulated a Treasury minute entrusting the management of the Gallery to a Board consisting of the ten trustees and the director. The latter—the only man in the institution supposed to possess expert knowledge—was thus given only as much voting power as one of the ten amateur members. That this change of *régime* has been injurious to the best interests of the Gallery is apparent to every well-informed person who has looked into the matter. The lay members of the Board, like all amateurs, have shown a penchant for names rather than pictures. They have paid high prices for works by artists who happened to be fashionable at the time of purchase, and consistently neglected good art not possessing such a popular appeal. Of the more important purchases either made or inspired by the trustees, that of the *Adoration of the Kings*, by Mabuse, for £40,000, is excusable only from the fact that its former owner, the Countess of Carlisle, made a munificent donation of pictures to the Gallery; while it cannot be said that the *Rokeby Venus*, by Velasquez (costing £45,000), the *Ariosto* (?), by Titian (£30,000), or the *Family Group*, by Hals (£25,000), have commanded the unqualified approval of experts. It is true that they might have commanded an even higher price in America, but if we are to set our art standards by the taste of American millionaires, it may be found necessary to revise them at every new turn of fashion.

The excuse made for these high-priced purchases is that they have filled in gaps in the representation of artists either unexemplified or badly exemplified at the Gallery; but unfortunately there are a multitude of painters in this plight, including several important English masters whom one would have thought it was essential to have well represented in an English national collection. According to the report issued in 1915 by the Committee of Trustees, 48 foreign masters of the first class, 29 old masters and 22 modern masters of the British school, and 329 minor foreign masters were altogether unrepresented at the Gallery, while 64 important masters were badly represented; and a superficial glance over this list shows that it is by no means complete. Among the British artists said to be inadequately represented are Beechey, Cotes, Dobson, Hoppner, Hudson, Lely, Raeburn, Ramsay, Romney, Wright of Derby, and Zoffany. It is not too much to say that not a month passes but what a good example of one or other of these masters comes up at Christie's, and yet the trustees, instead of trying to fill in the gaps, have bought pictures by men already well exemplified. Their purchase of a fourth and very poor specimen of de Hooch is still fresh in the public memory. To show that this is not a solitary delinquency one may recall that in 1915 they bought an Albert Cuyp to add to the fourteen examples they already possessed of that artist; the seventh Raphael was added at a cost of £4,000 in 1913; the fifth Opie in 1912; the nineteenth Hogarth in 1909, and the twentieth in 1910.

The relative attention of the trustees to the representation of English and foreign art is well exemplified by a comparison of the purchases they have made of the works of Raeburn, Hoppner, and Mabuse. The two former are among the best British portrait painters; the latter is a Flemish master of the second rank. All three artists were said to be inadequately represented; the two British masters still remain so, for the trustees have sanctioned no purchases whatever of their works. On the due representation of Mabuse they have apparently laboured with exemplary perseverance. The first example of the artist was bought in 1860, and a second was bequeathed to the Gallery in 1876; to these two the trustees seem to have been determined to add a third. They bought a so-called Mabuse in 1900, but though £4,000 was paid for the work, the correctness of the attribution was presently doubted. Another work was bought in 1907 with the same result; but in 1911 the *Adoration of the Kings* was secured for £40,000, an unheard-of price for a Mabuse, but the work is at all events genuine.

The mention of the purchase of two pictures, the attribution of which could not be substantiated, recalls the fact that this is not the solitary instance of the kind. An *Annunciation*, bought as a Fra Angelico (£1,500); *Galiot in a Gale*, J. S. Cotman (£2,300); and *Lulli and his fellow Musicians*, H. Rigaud (£2,000), are all either rejected or queried in the current edition of the National Gallery catalogue. If works bought for less than £1,000 each were included, this list of dubious purchases might be largely extended. One cannot expect infallibility in art matters, for even the greatest experts are liable to deception, but the proportion of mistakes made during the trustee *régime* appears unduly large, and would tend to show that the leisured deliberations of a board of ten amateurs is not more productive of certainty than the speedier decisions of a single expert. And the power of quick decision, as every collector knows, is essential in picture-buying. A bargain that is offered to-day has changed hands and is put up to a prohibitive price by the morrow. Only those who are prepared to pay top prices for their purchases can afford to dally and delay in the making of them; yet leisured deliberation and delay is apparently the policy of the trustees in the matter. According to a series of resolutions passed by a majority of the Board in 1892, it was decided that no picture should be purchased or accepted without the sanction of a Board meeting, for which at least a clear

week's notice had been previously given, and at which a quorum of at least four members, besides the director, should be present; and further, that no picture should be considered unless it was placed on view either at the National Gallery or some easily accessible place in London three days before the meeting. This resolution, if strictly enforced, practically precludes the nation from securing a bargain. A professional dealer is willing to travel hundreds of miles to buy a desirable work. He takes the money for the purchase with him, and if the owner is willing to come to terms, the transaction is completed in a few minutes. What owner, unless inspired by patriotic motives or a desire for a high price, would submit his property to the lengthy ordeal of a National Gallery examination, when he can dispose of it in the privacy of his own home without delay, trouble, or expense? This resolution prevents purchases from being made at Christie's or any other auction-room, for pictures are invariably offered for sale during the same week that they are first placed on public view. It also entirely precludes purchases being made on the Continent, yet Eastlake and Burton secured many of their greatest bargains either during their continental journeys or from Christie's. Is it logical for the trustees, who are always complaining of the paucity of Government grants, to entirely deprive the nation of those opportunities of purchasing works on reasonable terms?

STATUE OF ST. DAVID, FOR THE CARDIFF CITY HALL
BY SIR W. GOSCOMBE JOHN, R.A.

The fact of the matter is that the Government has thrust upon the trustees functions which neither they nor any other large committee are capable of assuming. All fine picture collections have been accumulated by individuals; committees have invariably failed when they have undertaken the task—a fact lamentably exemplified in the Chantrey purchases and the majority of our provincial collections. One does not dispute that the trustees have rendered yeoman service to the country by influencing Government grants and inspiring, and often personally augmenting, private benefactions; but it is impossible that a body of busy men, all of whom are already engaged in other important public or private duties, can spare time either to acquire the specialised knowledge of painting and of the vagaries of the picture market necessary to make judicious purchases, or to elaborate a coherent policy suitable for the needs of the Gallery. One, indeed, is tempted, by some of the recent acquisitions, to believe that the Board has simply taken the course of buying whatever has been offered them, so long as it has happened to please the majority of the members and was within the scope of their financial resources. In the long run such a policy of drift will be fatal to the well-being of the Gallery. So far as one can see, it can only be obviated by the former powers of the director being restored to him, and the appointment of a new director offers the Government a good opportunity to make the necessary changes. It is for them to decide who shall be the new director, yet the necessities of the National Gallery clearly point out that he should be possessed of special qualifications.

The former directors of the Gallery all had a penchant for Italian art; the trustees have shown a preference for

foreign rather than English masters, consequently in many respects the English section of the National Gallery is the least worthy of the institution. It contains practically no representation of artists who worked anterior to the period of Van Dyck, yet there are hundreds of pictures in the country belonging to an earlier date, many of which show qualities which make them hardly inferior to the primitive art of the leading continental schools. Seventeenth and early eighteenth-century art is most inadequately represented, and even the greater masters of the eighteenth and early nineteenth centuries are rarely seen at their best, while many of the minor masters are not to be seen at all. Modern men are so badly represented—scarcely a penny having been spent on their work—that in many respects the representation of English work in the French Luxembourg is better than that contained in the National Gallery of British Art. It should be for the new director to remedy these glaring deficiencies, and consequently he should be a man who has specialised in English art, and who is not only acquainted with the work of the greater masters, but also knows that of the many able men whose merits have not yet been discovered by the millionaire collector. Such work, though daily augmenting in value, can still be purchased at a comparatively low price, and under the guidance of a capable director with English artistic sympathies, it might still be possible to make our national collection worthily representative of the national art at a small cost. A few years hence and this opportunity will probably have vanished.

The New English Art Club

THE pictures by Mr. Augustus John, shown at the New English Art Club Exhibition (Royal Institution Galleries, Suffolk Street), may afford a reason why the War Office vetoed the scheme whereby he, in company with Messrs. Nevinson, Eric Kennington, and McEvoy, were to be sent out at Government expense to paint a series of war pictures for the national galleries. One shudders to think of the indignation of the "Tommies" represented in the same style as Mr. John's *Fresh Herrings*—an example of what may be called his bolster-case type of art. In this there was a group of several women and a boy, their figures innocent of bone or muscle, their faces more vapid and expressionless than those of wax dolls, and the size of their feet insisted upon so vehemently as to lead one to suppose that Mr. John, like the inhabitants of Thrums, was an admirer of large pedal extremities. In this picture and the four or five *Studies for Panels*—studies apparently done direct from a lay figure without any attempt at correction—the artist might have been trying to show the worst he could accomplish. His portrait of *G. B. S.*, caught when Mr. Shaw was indulging in a nap, was a clever sketch, not carried very far, but true as far as it went; while his *Portrait of Mr. H. A. Barker*, "*The Bone Setter*," though heavily handled and opaque in colour, was a strong, sentient piece of work. Best of all Mr. John's contributions was, perhaps, *The Girl by the Lake*, a graceful figure, executed in pleasing colour on rather a large scale for the amount of fact recorded. Another of the quartette intended to paint war scenes was Mr. C. R. W. Nevinson. He was represented by three works at the New English Art Club, of which *On the road to Ypres* may be taken as a typical one. In this the figures of the marching troops were composed of combinations of triangles, and the general composition and lighting of the work were sufficiently good to enable the artist to convey by means of this unconventional unconvention a good idea of what he intended; but, after all, does the result come within the category of pictorial art? The utilisation of geometrical forms to determine the main lines in the composition of a picture is an old device, and may be likened to the scaffold a builder employs to assist him in the construction of an edifice in course of erection. It is quite conceivable that such a scaffold might be more picturesque than the completed building, but such a result would not greatly redound to the credit of the architect of the latter. In the same manner the fact that Mr. Nevinson prefers to retain the scaffolding of his pictures rather than attempt to invest the latter with their full pictorial significance shows either that he retains a pleasing modesty as to the extent of his talents or that he has a wrong idea as to the purport of art. The third of the quartette represented at the exhibition —Mr. A. A. McEvoy—was, as usual, chiefly concerned in the realisation of feminine beauty. Whether such artistic prepossessions would specially qualify the distinguished portrait painter to depict the brutality of the Bosch and the hideousness of war under present-day conditions may be doubted, so that the War Office may be forgiven for having declined to give him the opportunity of making the experiment. Mr. McEvoy can hardly be regarded as a follower of Turner, and in all probability he has made no special study of his work, but he is obviously working out problems of portraiture on similar lines to those which Turner followed in landscape. Turner's ambition was to express light by colour alone without the aid of chiaroscuro; in other words, to paint landscape without introducing the strong shadows which, until his time, every painter had judged to be necessary to give value to the high lights. Mr. McEvoy is applying the same idea to portraiture. His *Mrs. Martin White* had no positive darks, and depended wholly for its effect on its colour and the penetrative sympathy with which he had realised the personality of the sitter. Such treatment accentuates the artist's predisposition to sketchiness in his work; but this example, if slighter in handling than the orthodox fashionable portrait, was finely and adequately modelled. His *Lydia* was hardly carried so far, and the impression it gave was that of a spirit portrait in which the figure had not wholly materialised. As a frank sketch, his *Study* from the nude—a spontaneous impression, full of charm and grace —was one of the most dainty works in the exhibition. Mr. Orpen's two works formed not only a complete contrast to Mr. McEvoy's, but were quite unlike each other in style and treatment. His *Man from the Arran Islands* was a robust and sentient piece of portraiture, strongly characterised and with an interesting play of light on the

face and figure. The man's costume—a variety of rustic garments in different tones of yellow—formed a telling contrast to the deep blue sky patched with dark indigo clouds. This sky, however, was the least successful part of the picture; it was too obviously a painted curtain, and was untrue to the lighting of the figure. The second picture of Mr. Orpen, his huge *Nude pattern—Holy Well, Ireland*, had to be admired in fragments. Every part of it was well painted, but it could not be focussed together as a whole, and appeared to have been inspired by a recollection of a page of mediæval illuminations. That the heavy and clumsy handling of most of Mr. David Muirhead's work is not

TEAPOT, 1729 BY GABRIEL S. PEATHE

TWO-HANDLED BOWL, 1656

an inherent fault was shown by his pleasing *Girl at a Window*, which showed good colour, firm modelling, and adequate finish. This could not be said either of his *Portrait of Mrs. Reginald Arkell* or the *Autumn Landscape*. The latter was somewhat reminiscent of Gainsborough in the streaky handling of the sky and foliage, but whereas he attained lightness and transparency of colour by this means, Mr. Muirhead's was solid and opaque. *The Visionary*, by Mr. George W. Lambert, was a clever and carefully wrought psychologic study, more interesting as a revelation of character than pictorially. Mr. Mark Fisher has rarely produced better work than his *In the Springtime*, a landscape full of sweet colour, jewelled with the sparkle of sunshine. Two other successful landscapes were Mr. Lucien Pisarro's *Crockhurst Lane* and *Ivy Cottage*, in which the iridescent effect was of sunlight on snow recorded in delicate and subtle colour; while Mr. P. Wilson Steer's *Return of the Herring Fleet*, though slight, was wonderfully spacious and permeated with atmospheric feeling. Other attractive oil-paintings included Mr. C. M. Gere's *Melting Snows*, with its well-balanced and decorative colour-scheme in green and white; Mr. C. J. Holmes's *Inclined plane—Bude Canal*, which, though not very interesting in colour, attained dignity and repose through the simplicity of its treatment; and Mr. Cayley Robinson's *The Doctor*, one of the series of large panels intended for the entrance hall of the Middlesex Hospital. In this Mr. Robinson showed his accustomed refinement and austerity, but was not so happy in his composition as usual, the group at either end of the panel being disconnected with each other. Among the drawings were a number of contributions by Mr. A. W. Rich, generally painted with great freedom and breadth; a couple of strong works by Mr. A. Carruthers Gould; and several views of typical London thoroughfares by Mr. Muirhead Bone, in which he showed that it was possible to attain complete topographical accuracy without any sacrifice of pictorial effect.

Sculpture for the Cardiff Town Hall

RARELY indeed in England is a series of pieces of sculpture commissioned at the same time as a homogeneous decoration for a single building or place. It is this fact which gave an almost unique interest to the exhibition at the Grafton Gallery (Grafton Street) of the Welsh Historical Sculpture, which, thanks to the munificence of Lord Rhondda,

SILVER-GILT CREAM JUG, 1739
(GOLDSMITHS' AND SILVERSMITHS' CO.)

is to be set up in the marble vestibule of the Cardiff City Hall. Messrs. Lanchester and Rickards, the architects of the building, had incorporated eight pedestals and two niches in their design for this noble apartment, which were invitingly ready to be filled. It is a common practice for architects to thus leave places for sculptoresque adornment, which indeed is imperatively demanded by almost any building pertaining to the classical or renaissance style, but it is rare indeed that authorities grasp the idea that a building left in this state is incomplete. At the best they utilise such sites by filling them at long intervals with statues of deceased celebrities whom they are anxious to honour. Such a piecemeal procedure almost precludes any idea of the vacancies being filled according to a definite decorative scheme, and ensures a heterogeneous collection of sculpture which, having no unity of design or feeling, is bound to be something of an eyesore, however good some of its individual components may be. Trafalgar Square is a case in point, while other awful examples may be furnished by nearly all our leading provincial cities. That Cardiff is spared a similar infliction is largely due to the initiative of Mr. J. L. Wheatley, the city clerk, who conceived the idea of having all the vacant places filled in at the same time, and persuaded Lord Rhondda to generously provide the funds for carrying out the scheme. It was agreed that the statuary should represent ten chief figures in Welsh history down to the beginning of the Victorian era, and the selection was left to a representative committee, who were largely guided in their choice by popular opinion, gauged by a prize competition. The execution of the scheme was generally supervised by Mr. J. Havard Thomas, who is also responsible for the execution of one of ten pieces of sculpture. At the Grafton Gallery both the sketch designs and finished works were shown—a welcome innovation, as it enabled the spectator to some extent to follow the development of the artists' conceptions. Only in the case of *Boadicea*, by Mr. Havard Thomas, were the modifications of much importance. In this fine group, which showed the British queen telling of her country's wrongs, with her two young daughters, one on either side, the sculptor had originally continued the draperies of the elder girl to the ground, thus forming, with the mother's arm resting on the child's shoulder, a fine sweeping and unbroken curve. In the marble he had continued the draperies only to the child's knees, thus interrupting the flowing line, and at first sight appearing to mar the beauty of a singularly successful composition. A closer examination showed that Mr. Thomas was justified in his change. The original design, though admirably adapted to the size in which the plaster sketch was executed, would have looked scattered when translated to the larger scale of the marble; while to have brought the figures closer together, without altering the arrangement of the drapery, would have merged them too much into a solid mass. Mr. Thomas's conception of Boadicea was a woman of the Helen M'Gregor type, in which he was probably true to history. He had invested her with dignity and animation, and the effect of the strong, resolute lines of her figure was emphasised and enhanced by the contrast afforded by the more yielding and slender forms of the two girls. Two other groups were from the chisels of Mr. Henry Pegram and Mr. Henry Gillick. Of these, Mr. Henry Pegram's *Llewellyn* appeared to have suffered through want of adequate space to fully embody his conception. The figure of the last independent Prince of Wales, his right hand raised to heaven in defiance, was full of nobility and finely expressed, but that of the bard crouching by his side was cramped and awkward. Mr. Gillick, in his *Henry VII.*, had escaped crowding by limiting his group to two figures. That of the king was more fitted to fulfil the popular conception of Henry V. than of the more subtle and cautious founder of the Tudor dynasty. Yet this presentment of the king, young and in heroic guise, may have accorded with his appearance at Bosworth Field when he was only twenty-eight, and behaved with no want of courage. Perhaps the most arresting of the statues is Sir W. Goscombe John's marble of *St. David*. The saint is represented in simple monkish robes, with his hands outstretched as though in the act of preaching. The figure is finely conceived, the attitude being easy and appropriate, while the head is superbly characterised, the expression of the saint being benign without being weak, and the massive brow and powerful features suggestive of high intellectual gifts. Where Sir Goscombe John has excelled himself is in the appearance of animation with which he has invested the figure. The cold marble seemed warm with life, and this semblance was attained by no trick, but by perfectly legitimate means—the superbly adjusted pose of the figure, the well-planned arrangement of light and shadow and wise restraint in the surface modelling of the marble all helping the effect. Mr. F. W. Pomeroy's group of *Howel the Good* dictating the laws of Wales to Blegwyryd the Scribe was a well-composed and dignified group, and Mr. L. S. Merrifield's statue of *Williams of Pantycelyn* showed not only great skill in turning the awkward lines of a comparatively modern costume to artistic ends, but was marked by fine characterisation and dramatic expression. In some of the other works the artists had unduly discarded breadth of treatment for high surface finish; nevertheless, the series of statues as a whole seemed admirably adapted for the purpose intended, and should give the Cardiff City Hall a homogeneous scheme of decoration in sculpture such as no other public building in England possesses.

Cartoons by Will Dyson

Mr. Will Dyson's *War Cartoons*, shown at the Savoy Hotel, were marked by a vigour of line, a telling use of chiaroscuro contrasts, and a power and directness of message that mark him as being one of the most capable and accomplished black-and-white draughtsmen among those whom the present war has converted into national missionaries in the campaign against "Kultur." Though his wit is savage in its keenness, it is always clear; there is no confusion in its message, and its sting is the greater because it is always clothed in appropriate artistic form. Moreover, it is generally ballasted with

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[Photo Mansell

LA LAITIERE
BY J. B. GREUZE
In the Louvre

keen humour or pathos, an example of the former being shown in the cartoon depicting Mephistopheles applying at the door of the War Torments Section of the German Kultur Academy. The pursy and iron cross decorated professor who faces him is saying, "I am sorry we have no further openings for instructors," to which Mephistopheles protests, "You misjudge me, I come as a pupil." Of the pathetic side of Mr. Dyson's art there were numerous examples, such as "The House that fell that the House of Hohenzollern might stand," showing the shattered remains of a Belgian cottage, or of the lean German peasant looking on at the Russians advancing and the Germans retreating before their bayonets, who woefully exclaims, "If this is victory, what is defeat going to be like?" Few cartoons were finer in their decorative balance than the one showing a gigantic figure of Death—ghastly yet majestic—approaching with sickle in his skeleton hand towards the despondent Emperor of Germany. Included in the exhibition with the cartoons were a number of original lithographs drawn direct upon the stone, which showed Mr. Dyson a master in this branch of art.

War Cartoons

THE two exhibitions of drawings at the Graves's Galleries (6, Pall Mall) were both concerned with the same theme, one room being devoted to cartoons on the war by Mr. Harry Furniss, and another to war cartoons by other well-known black-and-white artists. Mr. Furniss's work was not wholly produced after the commencement of the war; some of his most effective cartoons dated back several years ago, but were so curiously correct in their anticipations that they were hardly less topical than ones drawn in the present year. Thus one, entitled "The Too Thin Red Line," designed several years ago when Lord Kitchener was in the East, showed him being called in to free the British army from the encircling meshes of War Office red-tape, a prophecy fulfilled when he was made Secretary of War. This was one of the best of Mr. Furniss's designs, being distinguished by a simplicity of arrangement in which many of the other drawings were wanting. Another telling cartoon, entitled "It was a famous victory," aptly summed up the results of the present Verdun campaign. It represented a German general pointing out to a visitor the ruins of a village his troops had captured. The visitor says, "Yes, but what are those mountains?" To which the general replies, "Those are the men we lost in taking it." All Mr. Furniss's designs were distinguished by facile handling and exuberant fancy, the last quality sometimes leading him to overload his work with details which, however interesting in themselves, interfere with the simplicity and homogeneity of the composition.

The second collection of cartoons consisted of originals of illustrations which had appeared in *Punch* and other comic papers, and generally pictured the lighter aspects of the war. Mr. W. Heath Robinson's quaint fancies were highly amusing, and the more realistic work of Messrs. Fred Pegram, Lewis Baumer, G. L. Stampa, Frank Reynolds, and Claude A. Shepperson was marked by many delightful flashes of wit and humour. The work of the last-named artist was distinguished for its free and subtle line, giving it that quality of personality sometimes wanting in the drawings of black-and-white artists who have to direct their efforts with a view to their reproduction by process work.

Old Silver

A SLUR appears to be cast on the artistry of the present age when we reflect that an ignorant, coarse-mannered country bumpkin, like Fielding's Squire Western, had probably more beautiful and better designed pieces of silver on his table than any original work that our makers can turn out to-day; for our best productions now are merely echoes of past achievements. At the Goldsmiths' and Silversmiths' Company (112, Regent Street) there is shown a collection of eighteenth-century plate which brings this home to one. It may not be all typical, for there are pieces which, it may be shrewdly suspected, were of finer quality than the orthodox wares of their time, but even the least distinguished of them show an appropriateness of conception and an artistic feeling in their craftsmanship which may be imitated but hardly rivalled in present-day designs. By way of introduction there are a few pieces of earlier date, among them a Cromwellian two-handled bowl, dated 1656, a dainty little piece in silver-gilt, with wire-work handles, its body encircled with a rope border, and decorated with an engraved design of tulips. The freedom of the work shows that the smith who wrought it was not a mere mechanic proceeding on set lines, but that he was sufficient of an artist to put the stamp of his individuality upon his craftsmanship. Probably the bowl was made for caudle—that almost forgotten compound so much favoured by our forefathers, half food and half beverage, concocted of wine beaten up with eggs, bread, sugar, and spices. No doubt exists as to the use of the George II. globe teapot of 1729, a choice example of that well-known maker, Gabriel S. Peathe. The piece is decorated with chased scrolls, but its beauty lies less in the surface decoration, though this is highly appropriate, than in the fine balance of its lines. The octagon-shaped moulded spout is a specially noteworthy feature. Another interesting piece is the George II. silver-gilt cream-jug of ten years later, its body encircled with a festoon of roses, and mounted on three feet shaped as dolphins surmounted by masks, another dolphin forming the handle. This jug must have been highly prized, for it bears no traces of having been used, and, to borrow a numismatic term, is in mint condition. The latter description, however, applies to many other pieces in the collection, such as the pair of tiny square waiters of 1731, or the somewhat larger waiter, with shaped corners, of 1729, engraved with a coat of arms; and this condition leads one to somewhat modify one's idea of the silver plate which appeared on Squire Western's table, and makes one suspect that he had pewter ware for ordinary use, and kept his silver locked up in his plate chest, except on extraordinary occasions. It is probably to such a custom being largely in vogue that we owe the preservation of so much fine old silver in excellent condition.

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Water-colours by Lady Victoria Manners and R. Talbot Kelly, R.I., and War Cartoons by Frano Angeli Radovani

AT the Fine Art Society's Galleries (148, New Bond Street) the water-colours by Lady Victoria Manners afforded a relief from warlike themes, as they were wholly concerned with gardens, and pictured many delightful scenes in England, Italy, and other flower-decked climes. Some of the London scenes were among the more interesting, pointing out beauties in our public parks and elsewhere which are apt to be overlooked by the casual eye. Thus the *Statue of Diana, Hyde Park*, formed a picturesque subject; another was afforded by the *Garden of the Royal Hospital, Chelsea*, and a third by *Lilies in a London Garden*. Other effective drawings were of *Mrs. Blandy's Garden, Madeira; Mr. Arthur's Garden, Algiers;* and *Crimson Bougainvillea, Algiers—Mr. Arkwright's Garden*, in which the brilliant coloration of the blossom was set off by the cool blue tones of the sea. In all her work the artist showed a lively appreciation of colour, and though her execution was somewhat wanting in crispness and decision, she generally attained a breadth of feeling which is too often absent from floral painting. In an adjoining room Mr. R. Talbot Kelly's water-colours of Egypt were marked by his usual delicacy of touch and atmospheric feeling. Though war themes were not altogether absent, a spirited rendering of the battle of *Loos, on the afternoon of 25th September, 1915*, being among the collection, its chief components consisted of peaceful, sun-bathed Egyptian scenes. Among the best were *Karnac*, bathed in tropical heat, the tenderly coloured *Ghizereh, Cairo*, and the *Red Sea Route from Assuan*, the latter giving a vivid impression of the arid waste of rock and sand, amid which the track of the traders appears hardly discernible. Two striking interiors were *A Bazaar* and *A Village Kitchen in the Delta*, in which the painter showed that, when opportunity served, he could take full advantage of strong chiaroscuro effects denied him in his open-air scenes, bathed in semi-tropical sunlight.

A third exhibition introduced yet another foreign war cartoonist, the new-comer being M. Frano Angeli Radovani, a Servian draughtsman of great technical ability. His work showed a wide variety of method.

CARVED OAK CHEST
AT GOULD, LUCAS AND CO.'S GALLERIES, 14, BRUTON STREET, W.

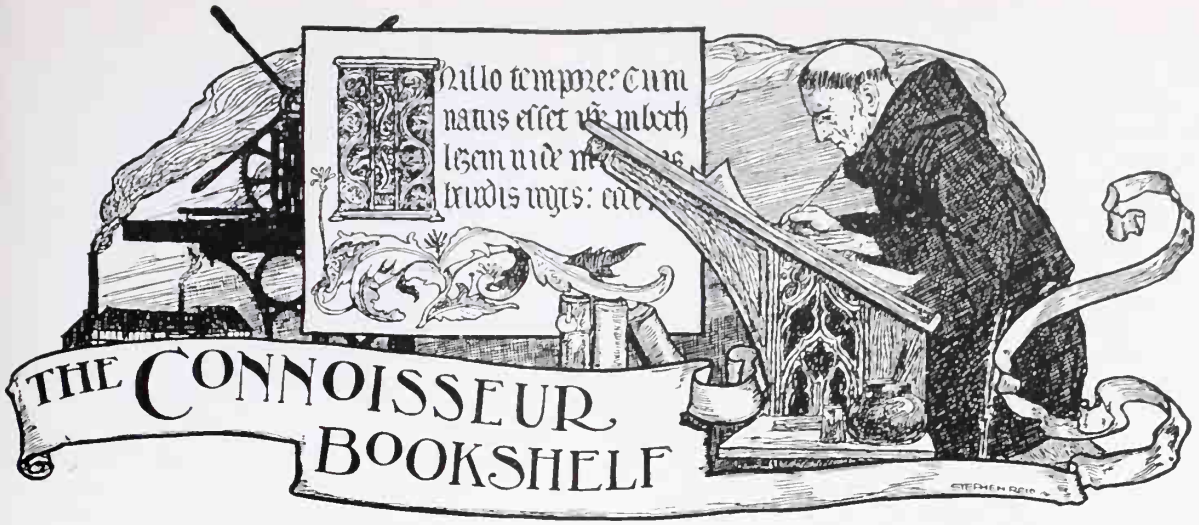
Major Cecil Wedgwood, D.S.O.

As we go to press we have received the news of the regrettable death of Major Cecil Wedgwood, D.S.O., head of the historical firm of potters, killed in action. We hope to refer more fully to the deceased officer in our next issue.

Rare Elizabethan Coffer

THE handsome carved oak coffer illustrated on this page is included in the collection of old English furniture on view at Messrs. Gould, Lucas and Co.'s galleries, 14, Bruton Street, W.

This fine piece is of the Elizabethan period, and is especially interesting by reason of its inlaid panels representing buildings, much in the same manner as in Nonsuch chests, in which views of the famous old palace were employed as a decorative design in inlaid woods and other material.



"The Russian Arts," by Rosa Newmarch. (Herbert Jenkins, Ltd. 5s. net)

To the majority of Englishmen the only familiar names of Russian artists are those of Vassily Verestschagin and Leon Bakst. Miss Rosa Newmarch's book, which gives a brief account of the architects, painters, and sculptors of our great ally, records, perhaps, a couple of hundred further names, yet the list for so great a country and so numerous a people is surprisingly small. Russia, however, is only beginning to find itself. Though possessing an ancient history, it is in reality only a modern country, for until the days of Peter the Great it had hardly entered the hegemony of European Powers, and the great Czar, in his efforts to introduce Western civilisation, was somewhat intolerant of existing conditions. Under his guidance and that of his immediate successors, Russia was content to borrow her arts ready made, and it is only in the nineteenth century that she again began to speak with an articulate voice of her own. Early Russian art was Byzantine in its inspiration, the Russians deriving their architecture and painting, as well as their religion, from Constantinople. But this inspiration was modified by local conditions and other counteracting influences. Russia was a land of forests, wood was universally cheap and abundant, while in many places stone was difficult to obtain, so that its use was not introduced until the tenth century, and for a long period stone churches were comparatively rare, while the material was altogether unused for domestic dwellings. The forms of the structures dictated by the use of wood were often perpetuated in the stone buildings that succeeded them, while Scandinavian, Italian,

THE ARCHDEACON BY I. E. REPIN
FROM "THE RUSSIAN ARTS" (HERBERT JENKINS)

and, above all, Asiatic influences, came to the front at different periods, with the result that Russian architecture gradually assumed a bizarre and peculiar form, often exceedingly picturesque, but far less impressive than the classical Gothic or pure Romanesque styles. Under the influence of Peter the Great and his successors, Russia borrowed largely and not over-wisely from Western models. Miss Newmarch deals slightly with these borrowings, and with the successful attempts of the architects of the latter half of the nineteenth century to follow and develop old Russian traditions, but gives a good and appreciative account of Russian buildings up to the end of the seventeenth century, pointing out many merits in them which are too apt to be overlooked by orthodox writers. Russian painting has followed much the same course as its architecture, but up to the eighteenth century it adhered far more closely to Byzantine tradition. Originality was often shown in the colour and decorative treatment, but little attempt was made to introduce naturalism until the seventeenth century, and the new element, meekly and tentatively inserted, detracted from rather than added to the beauty of the art. The Byzantine school of Russian artists were wholly devoted to religious themes, and secular painting hardly made its appearance until well on in the seventeenth century. At first it was only an exotic cultivated by the foreign artists—few of any note—whom the Russian monarchs introduced into the country. An Academy of Sciences, with a special branch for the fine arts, was founded in 1726, and a separate Academy of Fine Arts in 1757, but though a few Russian painters began to appear, their work was merely an echo of the fashionable art of Western Europe. Miss Newmarch gives accounts of many artists whose names are unrecorded in English dictionaries of artists, but their work is of local rather than of international interest. The true birth of modern Russian painting may be said to have taken place when her artists turned seriously to the representation of life in their own country. P. A. Fedotov, the satirist (1815–1852), initiated the movement, and he was followed by V. G. Perov (1833–1882), whose aims were less humorous and more didactic, and he in turn influenced numerous other artists, whose work caused something of a sensation by its realism when shown at various international exhibitions. It is this feeling for realism which is the distinguishing feature of Russian art for the last half of the nineteenth century. It is generally didactic in its motive, as was exemplified in the work of Verestschagin, who tried to promote peace by being the first of modern artists who truly depicted the horrors of war. Verestschagin, though he attracted European attention by the novelty of his outlook on martial themes more than any of his brother artists, can by no means be considered the greatest painter of his school. Others, like I. E. Repin, at least equal him in their mastery of technique, and exceed him in dramatic force of expression. Of recent years a new movement has sprung up which, exemplified by the work of Bakst and Benois, is well known in this country, and in many respects is the most original and distinctively national manifestation of Russian art which has yet been given to the world. Space forbids one to mention the other numerous phases of Russian work touched upon in Miss Rosa Newmarch's interesting book. It is a well-written epitome of what is in England an almost entirely neglected subject, and one which will become day by day more important. For there are signs that, though not hitherto ranking among art-producing nations, Russia is at length giving voice to her national genius, and it is not unlikely that the second quarter of the twentieth century will witness an outpouring of her talent commensurate with that of England in the eighteenth or of France in the nineteenth century.

"The Effect of War upon Art and Literature," by Lawrence Haward, M.A. (Longmans, Green & Co. 3d. net)

A WIDE range of knowledge is often conducive to uncertainty of conclusion, for while the student, with a few facts at his command, may confidently formulate rules, the more experienced scholar finds that the rules are almost outnumbered by the exceptions, and that theories which seem perfectly established by one series of data are almost hopelessly controverted by another. Thus it is that in reading Mr. Lawrence Haward's pamphlet on *The Effect of War upon Art and Literature*—a reprint of a lecture delivered by the well-informed Curator of the City Art Gallery, Manchester, at the University of that city—one is not surprised to find that the author appears less in the guise of a prophet than as an enquirer. What deductions he does draw are rather of an unpropitious character. His summing up of the matter may be epitomised in the sentence: "What we have found in the past we may expect to find again in the future. There is no reason for supposing that the present war will differ from others in its effects, and will give birth to masterpieces, as some are expecting it to do. It is much more likely to nip them in the bud by bringing about conditions unfavourable to the artist and his work, and by killing those who might have produced them." Though there are some who may disagree with these deductions, many of the greater writers on art having evolved theories of an opposite character, Mr. Haward has given plenty of data, drawn from all periods, which goes to support his views. For a short summary of a great subject the pamphlet is singularly comprehensive, and its perusal should not only interest the reader, but stimulate him unto further research. A slip of minor importance which may be noted is the attribution of the picture of *The "Victory" bringing back the Body of Nelson* to Turner, as it was the work of Clarkson Stanfield.

"Old Glass," by J. Sydney Lewis

AN important work on *Old Glass, and How to Collect It*, by Mr. J. Sydney Lewis, which will be profusely illustrated, is announced by Messrs. T. Werner Laurie, Ltd. Mr. Lewis, who is an expert adviser to His Majesty's Government, is well known as an authority, and his work should be a valuable addition to the somewhat meagre literature on the subject.

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ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Furniture and Woodwork.

Buffets.—B133 (Sheffield).—Judging only from the inadequate photograph, we should say that the buffet was of comparatively recent origin. It presents certain features which purport to be Jacobean, but we are unable to tell if any of the component parts are antique without an inspection of the piece itself. The other specimen partakes of the nature of a livery cupboard, which was the ancestor of the "dumb-waiter." It also appears to be of comparatively recent manufacture. Neither of these pieces would have any attraction for a connoisseur, and their value would be as useful pieces of domestic furniture.

Chair.—B193 (Northampton).—This is English work of the seventeenth century, and belongs to a type often designated "Cromwell" chairs. So far as can be seen from the photograph, the chair is genuine, and is worth about £5. **Gate-leg Table.**—It is quite impossible to speak definitely without an examination of the piece itself, but we are somewhat inclined to think with you that this has undergone restoration in certain parts. At the same time, it must be borne in mind that people who do not know any better frequently scrape the old surface off under a mistaken idea that they are "restoring." A piece treated in this way deteriorates both in value and appearance. The style of your table is of the second half of the seventeenth century. If it has not got a top, it will not be of much value, but, in any case, we should scarcely describe it as an interesting example. **Dresser.**—This is of the type known as "Queen Anne." It is quite genuine, but in such bad condition that we should not appraise its value as exceeding £5 at most. It would cost a large amount to make it a desirable, or even a usable specimen.

Carved Figure at Coventry.—B209 (Bedford Park).—The carved wood figure at Coventry, of which you send us a description, has been sometimes called by the name of "Peeping Tom," in an endeavour to connect it with the story of Lady Godiva. As a matter of fact, it was once a "Jack-strike-the-bell," of which there are excellent examples at Wells and Southwold. The forearms, which are missing in the case under discussion, held the mallets with which the quarters were rung. Judging by the type of the Coventry figure, it probably dates from the early part of the sixteenth century.

Painters and Paintings.

Death of Fuseli.—B173 (Edinburgh).—Johann Heinrich Fuessli, better known as Fuseli, the Royal Academician, died at Lady Guildford's house at Putney Hill in 1825. His work is not held in the same high estimation as it was formerly. Haydon's memoirs contain an interesting criticism which he wrote at the time of Fuseli's decease. "The degeneracy of style into which Fuseli latterly fell could have been predicted from his very first work, and let it be a warning to all students, who, in their occasional wise-headed discussions while they eat their tarts on the pedestal of the Apollo, or roast their potatoes by the plaster-room fire, talk of the grand style, when they ought to be found at the feet of their figures, drawing hard and correctly from Nature, never venturing a step without her concurrence."

Portrait of a Lady.—B180 (Cheltenham).—In order to ascertain the identity of the subject of your portrait, we should recommend a reproduction of it in our NOTES AND QUERIES pages. A large number of works have been recognised by readers once they have been given publicity in this manner. If you will send us a photograph, together with a fee of 10s. 6d. to cover the working expenses, we shall be able to put the matter in hand. This amount includes the insertion of a letter describing the picture and as much of its antecedents as may be known to you.

WORCESTER, BRISTOL, AND LOWESTOFT CHINA

Ximenes.—B182 (Blackheath).—There were several Spanish artists of this name. Pedro Aybar Ximenes, who produced religious scenes, flourished about the latter part of the seventeenth century.

Name of Artist.—B190 (Montreal).—Would you kindly repeat your enquiry as to the name of artist.

Pottery and Porcelain.

Lowestoft China.—B161 (Stafford).—Certain productions of the Lowestoft factory have been confused with some from Worcester, owing to a degree of resemblance in the decoration. The pieces shown in the illustration include a Worcester mandarin teapot, a Bristol mandarin cup and saucer, and a Lowestoft mandarin cup and bowl, which, on a superficial glance, might be thought by some to be of common origin. You should read the articles on Lowestoft china which have appeared in this magazine from time to time, amongst them being those in vol. v., p. 268; vol. vii., p. 99; vol. viii., p. 238; vol. xviii., p. 187; vol. xix., p. 53; vol. xx., pp. 62, 131. An interesting example of a Lowestoft teapot was figured in a note in vol. xlii., p. 102.

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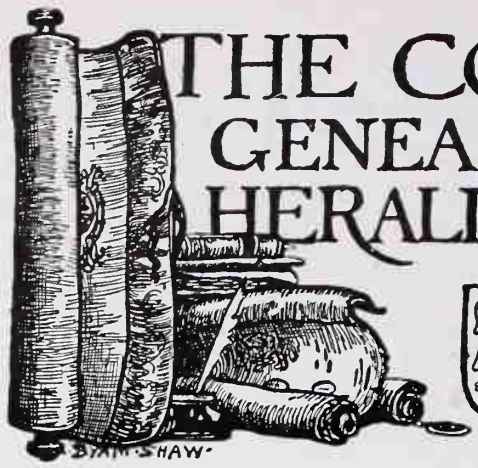

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

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READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

DE BANCO SEARCH SOCIETY.—We wish to draw special attention to this society, formed some years ago with a view to carrying out systematic searches of the Early Plea Rolls, which would otherwise be almost inaccessible to the average genealogist, chiefly on account of the great bulk of these records.

The reign about to be searched is that of Richard II. (1377–1399). In this short period it is estimated that there are some two million suits.

The rolls will be read through suit by suit, and any references to the place and surnames entered for the search will be extracted.

The subscription for one year is £1 7s. 6d. for one name; £3 13s. 6d. for three names; and £1 1s. for each additional name entered. Reports will be sent out quarterly.

Sir George Makgill, Bart., is the hon. secretary, and the Rev. W. D. Keith-Steele is hon. treasurer, to whom we shall be pleased to forward subscriptions.

KELK.—The arms of Kelk, of Kelk, co. Lincoln, are:—Sa. a bend cotised flory or. Kelk, of Barnaby, in the same county—Ar. three escallops gu. Kelk, of Walsoken House, co. Norfolk—Ar. and gu. three escallops counterchanged. The following of the Kelk family were at Oxford:—George Edward, son of John Kelk, of London, esquire, Merton College, matriculated 2 June, 1870, aged 18; B.A., 1873; a student of the Inner Temple, 1870; died January, 1876. William, son of William Kelk, of Ashton, co. York, Pleb. University College; matriculated 14 October, 1748, aged 20. William, son of William Kelk, of Whatton, co. Nottingham, clerk, Pembroke College; matriculated 8 April, 1786, aged 19; B.A., 1790. William Henry Hastings, only son of William Hastings Kelke, of Osgathorpe, near Loughborough, co. Leicester, clerk, Brasenose College, matriculated 26 November, 1857, aged 18; B.A., 1861; M.A., 1864; Barrister-at-law, Lincoln's Inn, 1879.

The will of Stephen Kelk, goldsmith of London, was dated 20 December, 1493, and proved in 1511.

HANDASYD.—Thomas, son of Thomas Handasyd, of Ireland, esq., matriculated at University College, Oxford, 27 March, 1710, aged 17. William, another son of Thomas Handasyd, matriculated on the same day, being aged 16.

Talbot Blayney, son of Clifford Handasyd, of London, gent., matriculated at Queen's College, 6 September, 1780, aged 28. Burke gives the arms of Handasyd, of Gains Park, co. Huntingdon, and of Scotland, as—Ar. a lion ramp. sa.; on a chief az. three mullets of the first. *Crest*—A dexter hand, couped at the wrist, and erect proper.

STILLINGTON.—Arms were confirmed to this family as follows:—Gu. on a fess betw. three leopards' faces arg. as many fleur-de-lis sa. The following pedigree is given:—

John Stillington, of Nether Acaster. = Catherine, daughter of John Holtrop.

- Robert, Bishop of Bath and Wells.
- Thomas of Acaster. = Janet, daughter of . . . . Percival of Ripon.
  - Thomas = Agnes, daughter of Ralph Bygod.
  - John.
  - Catherine = Sir William Ingleby, of Ripley.
- . . . . . = John Nick.
  - Richard Nick, Bishop of Norwich.

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